

AMERICAN ART NEWS.

Vol. III. No. 66.

NEW YORK, FEBRUARY 11th, 1905.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Masterpieces of engraving and etching, fine art books, including the Grolier publications from the collection of the late Walter S. Carter. Saturday February 18.

Astor Library Building.—Colored plates from H. T. Trigg's Formal Gardens in England and Scotland.

Bendann Galleries.—Modern paintings, old masters, etchings and engravings.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Collection of sixty historical fans, periods Louis XIV, XV and XVI.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art. **E. Gimpel and Wildenstein Galleries.**—High class old paintings.

Ehrich Galleries.—Early genres.

Fishel, Adler and Schwartz Galleries.—Portraits by Jean Patricot and Metcalf landscapes.

Katz Galleries.—Water colors by William Ritschel.

Keleian Galleries.—Velvets, old vestments, and Babylonian pottery.

Knickerbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Paintings by A. de Ferraris, February 1 to 11, and American Soc. Miniature Painters.

Lanthier's Old Curiosity Shop.—Portraits by Gerome, Brion, Tissot, Gilbert Stuart, etc.

Lenox Library Building.—Bracquemond and Gifford etchings. Upper gallery. Etchings by the late Robert F. Blum. Lower Hall.

Oehme Galleries.—Paintings and water colors.

Pratt Institute (Brooklyn).—Paintings by T. C. Steele and Japanese pictures.

Wunderlich Galleries.—Etchings and line engravings after Claude Lorraine by Wollet, Vivares and others.

SALES.

American Art Galleries.—Masterpieces of engraving and etching, fine art books, including Grolier publications from the collection of the late Walter S. Carter. Thursday, Friday and Saturday evenings, February 23, 24 and 25.

Fifth Avenue Art Galleries.—Antique art objects collected by Azez Khatayat, February 14, 15 and 16.

The Twentieth Annual Exhibition of the Architectural League, of New York, was inaugurated by a press view yesterday, in the Fine Arts Building. The annual dinner was held last evening, and the league reception takes place this evening. The exhibition will be open to the public from February 12 to Saturday, March 4, inclusive. On Sunday the

public will be admitted free, and on every other day, excepting Tuesdays and Thursdays, when a fee of 25 cents will be charged. The exhibition will be open from 10 A. M. to 6 P. M. and from 8 to 10 P. M. The usual public lecture will be given on Wednesday evenings, February 15, 22 and March 1.

The regular Wednesday evening lectures given before the Architectural League during its annual exhibitions will be delivered this year in the Vanderbilt Gallery of the Fine Arts Building, on Wednesday evenings, February 15, February 23, and March 1. Mr. Emmanuel L. Masqueray, who was Chief of Design at the St. Louis Fair, will speak on February 15 on "The Architecture of the Louisiana Purchase Exposition."

The first published reproduction of the picture by Anton Mauve, "Sheep Coming Out of the Forest," which, purchased by Mr. Thomas Waggaman from Knoedler & Co., some seventeen years ago, or in 1888, for \$1,450, was purchased by Mr. Herman Schaus for \$40,200, appears herewith, through the kind permission of the American Art Association. It is a pleasure to present the art loving public so good a reproduction of this truly remarkable picture, upon whose acquisition Mr. Schaus is deservedly congratulated.

The prizes awarded at the annual exhibition of Chicago artists, at the Chicago Art Institute, include the Young fortnightly prize of \$100, awarded to Ralph Clarkson, for his "Twilight Har-

The annual exhibition of oil paintings by members of the Salamagundi Club opened with the press view on Wednesday, February 8. There are some 150 canvases, and as there is a size limit, in a few cases the artist has availed himself of a narrow frame to show a larger picture than could otherwise be admitted. Noticeable among the paintings are a Dutch landscape by Charles Warren Eaton, in soft, tender greens; a marshy landscape at dusk, with fine atmosphere and dark coloring; "Fishing Boats on a Sandy Beach," by C. Myles Collier; a study in browns, the figure of a girl against an old settle, by Warren B. Davis; a delicate after sunset study, by A. L. Groll; a strong marine, with fine stormy sky, by F. K. M. Rehn; and a forest scene, with rich warm greens, and fine sunlight effects, by Thomas G. Moses.

Julius Oehme is to be congratulated that the police arrived in time to frustrate the attempts of the adroit thief who was sufficiently instructed in art matters to have carefully selected the finest paintings in his gallery, prior to carrying them off. Mr. Oehme places the value of these paintings, all of which had been removed from their frames, at \$40,000.

According to cable dispatches from Madrid, it would appear that the American collector who tried to obtain the Velasquez owned by the Duchess of Villahermosa, and which she refused to sell him, was none other than Mr. J. Pierpont Morgan. The Duchess, in an interview with a staff correspondent of the New York Press, states that a Mr. Hamilton, an American, offered her \$300,000 for the Velasquez portrait of Diego Corral in the name of an American, who had sent him to Spain for the express purpose of buying it, and that the offer was most tempting and was afterwards renewed, with an intimation that it might be increased. She refused the offer, she concludes, as she has resolved to bequeath the portrait to the Prado Museum, so that it may remain in Spain forever. It is understood in London that Mr. Hamilton is an agent of Mr. Pierpont Morgan for the purchase of art works. Following Italy's example, an act has recently been passed by the Spanish Government, which prohibits the removal from the country of all works of art of ancient and historic significance.

Beginning April 12 next and continuing until May 4, an exhibition of "Arts of the Sea" will be held at the Hotel Continental, Paris. It is being organized by the Society of Marine Painters and the French Maritime League, and will comprise a section of paintings reserved exclusively for the members of the Society of Marine Artists; a section of objects of art, and maritime conferences, with cinematograph illustrations.

Only those works essentially artistic, not having figured in preceding public exhibitions in Paris, and which strictly relate to the sea and marine subjects, will be admitted.

Several landscapes by Eugene Paul Ullman, now in Paris, can be seen at Friederick's, on 57th Street,



By permission American Art Association.

THE \$40,200 MAUVE
Sold at Waggaman Sale

Daniel W. Langton, the noted landscape architect, will talk of "The Recent Progress of Landscape Design in America," on February 23, and Mr. Harold Van Buren Magonigle will give the last lecture of the series on the evening of March 1, taking for his topic "The Commemorative Monuments of Europe."

The Pennsylvania Academy of the Fine Arts, in celebration of the one hundredth anniversary of the founding of the Institution, will give a dinner in the Galleries of the Academy on Thursday evening, February 23, at 7 o'clock. Invitations are issued by Edward H. Coates, president, Clarence H. Clark, E. Burgess Warren, John H. Packard, Henry Whelen, Jr., John H. Converse, Theophilus P. Chandler, Charles C. Harrison, Herbert M. Howe, George H. McFadden, Clement B. Newbold, Edward T. Stotesbury and Robert C. H. Brock.

Hermann Schaus has given to the library of the National Arts Club the entire series of "Monographs on Famous Artists," edited by Knackfuss.

Sir Caspar Purdon Clarke, the new director of the Metropolitan Museum, is a member of the Editorial Consultative Committee of the Burlington Magazine.

mony; the League purchase prize of \$500 to Martha S. Baker, for her "Old Inn;" a special prize of \$30, for the most worthy landscape shown, to William A. Harper, for his "Early Afternoon Montigny;" the first sculpture prize of \$50 to Julia Bracken, for her portrait group in relief, of "Mr. and Mrs. John Stanton;" a second prize of \$25 to Leonard Crunelle, for a design for a fountain, and purchases by the Chicago Woman's Aid Society of John C. Johansen's landscape, "Three Trees," and by the Klio Club of A. E. Albright's genre subject, "A Boy."

A large number of pictures and sculptures are shown, but many were excluded, and there is only one line of pictures in the six galleries. Among the artists perhaps best represented are Wendt, Bartlett, Johansen, Harper and Wadsworth in landscapes; Miss Baker, Clarkson, and Mrs. Palmer in portraits; Freer and Vanderpoel in figures; Crunelle, Taft and Miss Bracken in sculptures.

The eminent French artist, Carolus Duran, has been appointed director of the Villa Medici, at Rome. This honor comes to one who was never a student at the famous French Governmental Institution, as in his early days Duran had not time and sufficient means even to compete for the prizes.

IN THE ART SCHOOLS.

The Society of Beaux Arts Architects of America has just announced the results of its recent competition in architectural design. These competitions are open to all American students of architecture and for the second time this year the Philadelphia competitors have been honored with a large proportion of the awards.

The fourth annual exhibition and reception of the artists of the Van Dyck studios, held February 2, was a decided success. Some thousands of people attended during the afternoon and evening. There was a very interesting and creditable display of landscapes and figure paintings.

Thomas Fogarty will assist H. Reuterdahl in his illustration class at the Art Students' League, as the class has become too large for Mr. Reuterdahl to instruct alone.

Since its humble beginning in studios loaned by different artists, the Art Workers' Club for Women has increased in membership until now an entire house is hardly equal to its requirements. During the past year there were 1,800 calls upon the club for models, costumes, etc. It is worth noting that F. Louis Mora procured both models and costumes from the club for his picture, "The Letter," which recently took the first Hallgarten prize at the Academy exhibition.

At this club there are free classes in applied art, literature and history of art, which have been of great benefit to teachers and art workers.

The mid-year exhibition of the work of the students of the Art Students League was open to the public to Thursday last. The exhibition included drawings and paintings from the life, miniature, portrait and still-life, illustration and composition classes, and the compositions from the modeling classes. The work in a good many cases was of interest to those to whom the technical side of school productions does not appeal, while the purely academic was also well represented.

Mrs. J. Woodward Haven offers a first prize, \$100, and Mrs. A. S. Hewitt a second prize of \$50 to students of the Woman's Art School of Cooper Union, for the best enlarged copy in oils of one of two Chinoiserie panels for wall decorations, by Francois Boucher, which have been selected from the scrap book and placed in charge of Miss Gibson, who is the custodian of the Museum. The prize copies will become the property of Mrs. Haven and Mrs. Hewitt. The competition will close on April 15, 1905.

A first prize of \$15 and a second prize of \$10 are offered to the second and third year students in classes in Design and Miniature, by Miss Ethel Crane, for the best fan leaf painted in the French style of the Louis XVI. period. The prize fan will become the property of Miss Crane. The competition will close May 1, 1905.

A class to work in water color, under the supervision of Henry B. Snell, will meet every Saturday afternoon at the Art Students League, from 2 to 5 o'clock.

The half yearly exhibition of students' work of the Art Students' League was held last week. There was a large showing of drawings from Mr. Bridgeman's night life class, the work of Charles Jaeger and Hans P. Hansen being among the best.

Some good figure painting by John Carlson and Alice Richmond and several interesting heads by Miss Ballin were done in Mr. Du Mond's painting classes. The work of Michael Bracker was perhaps the best in Mr. Hawthorne's portrait class, and in Mr. Reuterdahl's composition class there were some interesting compositions by Gerritt Beneke, Edith Morrall and J. Newton Howitt. The work of the miniature class was likewise good.

The prize of \$200, offered by the New York Herald for the best full page illustration appropriate to Easter, was won by Gerritt Beneke, a pupil of the Art Students League.

The pupils of Mrs. Fanny Rowell, the directress of the Art Department of Hasbrouck Institute in Jersey City, gave an exhibition and reception on Saturday evening, February 4. The work displayed consisted of still-life and water-colors of flowers, and in many cases showed ability and was favorably criticized.

A meeting of the Library Committee of the School of Design for Women was held at the School February 6, at which Mr. Edward H. Wales was elected chairman for the ensuing year.

Several valuable books of great interest to the school were donated by Miss Mildred Barnes, Mr. Harvey W. Corbett, Mrs. Alonzo B. Hepburn and Miss Martin, supplementing the generous gifts of Mr. Archer M. Huntington and Mr. Edward H. Wales.

Mr. William M. Chase is arranging to take the students of the New York School of Art to the Metropolitan Museum, for criticism and instruction.

Mr. Charles Hawthorne is now making a special feature of still life, for which the Art Students League is offering a scholarship. Mr. Hawthorne, as well, is giving a scholarship for the same subject in his summer school, known as the Cape Cod School of Art.

Fifth Ave. Auction Rooms

and

Art Gallery

WM. B. NORMAN, Auctioneer

238 Fifth Avenue, New York.

Telephone 2653 Madison Sq.

ALL THE NEWS
OF
THE ART WORLD*The American
...Art News...*

EXHIBITIONS NOW ON.

The exhibition of a score or more of landscapes by Leonard Ochtman, which closes at the Noe Galleries February 11, has directed the attention of art lovers to the work of one of the most modest, but strongest and surest of America's modern landscape painters. The fact that the artist was born in Holland, and received his early impressions and instruction there, accounts, of course, for his love of low color schemes, and soft, misty atmosphere. He has found his favorite subjects during the past few years in the quiet valleys and peaceful hills of southwestern Connecticut, somewhat back from the north shore of Long Island Sound. These he paints with sympathy and appreciation, and with a quiet restfulness. His works, when seen together, are a trifle monotonous. This is only because they all strike the same key, and are invested with the same sentiment and atmosphere. In other words, his work shows better when seen occasionally in exhibitions than in a "one man" show.

There are now at the Glaenzer Galleries twenty-five landscapes and figure subjects, all painted at Egmont, the artist's home in Holland, by George Hitchcock, who is known abroad as the American painter of the Dutch tulip gardens. The pictures are painted in a high key, and are full of light and atmosphere. The artist is peculiarly successful in the handling of the vivid colors of the tulips and hyacinth beds. He is a good draughtsman, as is proven by the figures of women in picturesque Dutch costumes, and his works are also well composed. As a whole, the exhibition is especially bright and attractive.

Willard L. Metcalf is now holding an exhibition of twenty-one landscapes, painted last summer in and around the picturesque village of Boothbay, on the Damariscotta River in Maine, at the Fischel, Adler and Schwartz Gallery. The artist paints with vigor, directness and keen sympathy with nature. He is a pleinairist, and his work while virile and original in many ways, shows the influence of the Giverny school. Some of the pictures have rare delicacy of color, and softness of tone, while others are brilliant in color, and full of sunlight. All are well composed.

Jean Patricot is showing at the Fischel, Adler and Schwartz Galleries seven portraits, which should be seen and studied by art lovers. M. Patricot, although a Frenchman by birth, married Miss Cable, the daughter of Benjamin Cable, the western railroad president, and therefore, although this is his first visit to America, does not feel himself a stranger here. His portraits, one of the most charming of which, that of Mlle. Chabert, is reproduced in this issue of the American Art News, are all painted in low color keys, and in soft grays and browns, against silvery gray backgrounds. They are exquisitely refined, beautifully drawn, true in flesh tones, and natural in expression.

The American Art Association in Paris recently opened its annual picture and statuary show. Ambassador Porter and many prominent Americans were present. An excellent portrait of a young girl reading, by Abbott Graves, sea pieces by Lionel Walden, delicately toned women by George Aid, restaurant scenes by Maurer and by Watterson, the Scriptural episode of the escape of St. Paul, by Tanner, delicious nudes by Fries-

secke, sculpture by Spier Simson and by Brenner are among the most admired works of the show, which is the best the American Art Association has yet held.

The exhibition of the Cercle de l'Union Artistique opened in Paris Sunday last. Success marked the beginning. Portraits of M. Gaston Menier, by Bonnat; of the Marquis de Vogue, by Dagnan-Bouveret, and of M. Eiffel, by Aimé Marot, are especially praised. Canvases by Francois Fleming, Gabriel Ferrier, Henry Gervex and Jean Bereaud attracted attention.

Of the ten portraits by Arthur De Ferrari, now on view at the Knoedler Galleries, No. 355 Fifth Avenue, the best are undoubtedly those of Princess Marie of Roumania, Chancellor Von Bulow of Prussia, Madame Frances Saville, and of a boy "Stephen." The painter, who is a Viennese, has painted many portraits in this country during the last few years, especially in Chicago. His work has virility, good color, and draughtsmanship, and charming detail. The portrait of Princess Marie, a full-length seated one, is a very impressive work, and has charming light effects, and beautiful rendering of textures, but the expression is a little staring. The portrait of Count Von Bulow is very solidly painted, and that of Mr. John D. Rockefeller is an excellent likeness. The full length portrait of Queen Elizabeth of Roumania (Carmen Sylva), while undoubtedly a good likeness, and which has a certain distinction from the dignified subject, is a little stiff in pose, and does not carry conviction.

In the downstairs gallery at Knoedler's, the American Society of Miniature Painters is holding its sixth annual exhibition. There are 132 miniatures shown, or at least exhibits called miniatures, for they number among them too many little pictures. A miniature, technically speaking, is a small bust portrait. Among the better known miniaturists represented are Miss Ella Ahrens, W. J. Baer, Eulabee Dix, Lucia Fairchild Fuller, Laura Coombs Hills, I. A. Josephi, John A. MacDougall, Mary H. Tannehill and W. J. Whittemore. The work of Lydia Emmet is greatly missed. As a whole, the exhibition, while interesting, still bears painful evidence of the fact that too many weak artists have rushed into miniature painting as a means of livelihood.

A mural decoration, "The Adoration of the Magi," and a cartoon for a stained glass window, "The Madonna of the Distaff," both for churches in Rochester, N. Y., and the work of G. Haushalter, are on view at the Clausen Galleries. They are broadly and strongly drawn, and well colored in flat tints. Both designs have more than usual merit, and good devotional feeling.

Landscape by Theodore Clement Steele are shown in the art gallery of the Pratt Institute. He is a native of Indiana, and studied at Munich's Royal Academy. His themes are of Oregon, the Bernardino Valley, villages of California. He is one of the founders of the Society of Western Artists, and was president of the society from 1898 to 1900. His studio is on the banks of the Whitewater. Most public art galleries of the West have examples of his art.

Ruysdael's large painting called "The Waterfall," brought \$3,740 at the recent sale of the late Lord Devon's collection in London. Vandyke's lifesize group of Charles I. and his wife and sons brought only \$8,925.

IN THE GALLERIES.

Mr. James P. Silo will sell at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, on the afternoons of February 14, 15 and 16, at 4 o'clock, the collection of Greek and Roman glass, Tanagra figurines, Greek vases and coins, scarabs and other antiques, belonging to Azeez Khayat, who will shortly leave for Syria. To-day will be the last of the sale of the first consignment of the collection of A. F. Jaurett, correspondent of the Venezuela Herald, including articles formerly owned by Lillie Langtry, at this gallery.

On February 13, Mr. Silo will sell the entire contents of the former residence of James Henry Smith, at No. 6 West Fifty-second Street.

The American Art Galleries, No. 6 East Twenty-third Street, will place on free view Saturday, February 18, the collection of engravings, etchings, fine art books and Grolier publications of the late Walter S. Carter, of Brooklyn. The collection will be sold without reserve at public sale on the evenings of February 23, 24 and 25.

Among a collection of eighteenth century prints now on view at the Bonaventure Galleries, No. 6 East Thirty-third Street, is a set of six beauties of the Court of Charles the Second, namely, Countess of Rochester, Duchess of Richmond, Countess of Northumberland, Countess of Ossory, Lady Whitmore and the Duchess of Cleveland, engraved in mezzotint by Watson, after Sir Peter Lely. There is also on view a collection of historical fans, of the periods of Louis XIV., XV. and XVI.

At the Blakeslee Galleries there have recently been received a portrait by Paul Veronese; one by Maurice Quentin La Tour; a mother and child, by Richard Cosway, and a portrait of Miss Morris, by Sir Joshua Reynolds. Mr. Blakeslee has also a number of pictures by the late Edwin Lord Weeks, including several of the "Thousand and One Nights" series, Egyptian scenes, and his picture exhibited at St. Louis.

There are now on view at the Galleries of Mr. Edward Brandus, No. 391 Fifth Avenue, a "Cornfield," by Cazin; a Turkish scene, with figures of women and children, an important composition by Diaz, an exquisite silver gray color, from the Zigomala collection; a large forest scene, by Diaz; and "Sheepfold in a Forest," a large canvas by Jacque.

At the Bendann Galleries, No. 365 Fifth Avenue, a landscape by George H. Smillie has just been received, together with new etchings by Dicksee and Waltner.

The Knoedler Galleries, both down and upstairs, will be devoted this week as last to two exhibitions. In the downstairs gallery the American Society of Miniature Painters is holding its sixth annual display, and upstairs Arthur de Ferraris, the Viennese portrait painter, is showing ten recent portraits. Notice of these exhibitions will be found elsewhere in our columns.

The Ehrich Galleries, No. 8 West Thirty-third Street, will open a special exhibition of sacred and legendary art on Wednesday, February 15, to continue for several weeks. This exhibition will include rare examples of the old Italian and Spanish schools. Correggio, Titian, Guido Reni, Murillo, Ribera, Juan de Juanes, and many others of the great 16th and 17th century masters will be represented.

At the Proctor East India Company rooms, No. 144 Fifth Avenue, there are now some exquisite goods employed in many novel ways. Thus a tiny trinket box is fashioned from half of an old Dutch silver watch, and a candle stick from a length of Japanese pottery piping. A handsome screen has one panel made from the grille work of the doorway of an old palace, the same style being reproduced in the new work of the other two panels. This house makes a specialty of showing harmonious color schemes in draperies, wall

This week opens a new exhibition of distinguished paintings in Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue. Among them are Gerome's well-known "Phryne Before the Judges," from the Henry sale, and Gustave Brion's "A Burial at Venice," from the Waggoner sale. This picture, painted in 1868, was one of those that won for Brion the grand medal of honor. The long, black gondola with its velvet pall and crimson and gold covered bier, with churchly attendants robed in vivid scarlet, and carrying great, lighted wax

Louis Katz opened an exhibition of water colors by William Ritschel, at his gallery, No. 308 Columbus Avenue on Wednesday, February 8. A private view was held the day before.

There are fourteen of these water colors, among which are; Early spring in soft greens; Beached, a study in rich browns, with soft clouds; Gathering the Sheep, very charming; Spring, with true Corot effects; After the Storm, windswept clouds; a moonlight "Nocturne" (Holland); an "Old Mill", another Holland subject, in tender grays; and another interesting study of animals, "Folding the Sheep". One of Ritschel's pictures hangs in the permanent collection of the Salmagundi Club of this city.

At K. J. Collins' shop are a pair of very old Chinese vases of the asparagus pattern, an old Chinese screen of porcelain, and a beautiful desk set of Spanish leather at least two hundred years old, made from a small number of skins. These Mrs. Collins was fortunate enough to secure at an auction. The colors are exceptionally fine.

S. Goldberg, of No. 123 Fifth Avenue, is making a specialty of reproducing paintings in oil and water colors, and has met with gratifying results. He has recently published photographs of four of Walter Satterlee's pictures, and the artist is much pleased with them. They are of the following pictures: Bringing Home the Bride, The Shepherd's Call, Learning to Mend, and "Life's Evening," the painting sent to the present Academy, and reproduced in a recent number of the Art News.

At the McClees Galleries, Phila., there is a most unique and remarkable exposition of Japanese prints, owned and exhibited by Mr. Bolton Coit Brown. It includes eighty-four examples, ranging from the early work of Hokemki and the period of 1763, to the more modern prints of our present day, showing examples of Kunisada, Hiroshige, Hokusai and others. The exhibition will remain open until February 13.

Mr. McClees will remove from his present galleries on March 1 to new quarters opposite the Bellevue-Stratford. Mr. McClees is to open there galleries for the purposes of exhibiting especially examples of the finest American art. These galleries will fill a much needed want in this city, and Mr. Chase and many others prominent in American art will loan examples of their work for this special exhibit.

At the Lindsay Galleries an exposition of the Masters of the Barbizon School will be open to the public on February 16, to remain for a month.

In the rooms of J. H. Straus, among several paintings recently put on view, are two by Dulnard, a small figure and head, a landscape by Jacques Marie, who exhibited two pictures at this year's salon in Paris, one of which was bought by the government for the gallery of the Luxembourg, before the salon was opened to the public, a small Henner, and a landscape which was exhibited at the salon by Gaston Auglade.

A Madonna and Child, by Simone Martini, painted between 1317 and 1320, a remarkable work of the early Renaissance, has been added to the Borghese Gallery which has recently become the property of Italy. The Madonna was bought from a private house in Chieti for the Borghese



At Fishel, Adler and Schwartz Galleries
PORTRAIT OF MME. CHABERT
By Jean Patricot

hangings, woodwork and furniture coverings. Thus a wall hanging of Japanese grass cloth, entirely made by hand, in an exquisite dull gold tone, is shown with velvet of a harmonizing tint, and with a strip of rare old Japanese brocade, woven on old hand looms for the Daimos, a former royal family. The firm makes a specialty of having these old brocades reproduced in new goods. These are done for them in China, Japan, Genoa and France.

C. C. Hiscoe, the interior decorator and designer, has some attractive color scheme designs for interiors at his shop, one showing the decorative scheme used at a memorial service to Queen Victoria at the Church of the Ascension. In addition to furniture and hangings, he has a small collection of old continental blue and white plates, representing such historical scenes as the landing of General Lafayette.

The Kelekian Galleries, No. 252 Fifth Avenue, are now showing fine jardiniere velvets for cushions and table covers, old Babylonian potteries, and some fine priests' vestments, with Renaissance embroidery.

tapers on either side, silently cuts the deep blue of the water-way to Venezia's island Campo Santo. The arched bridges under which the gondola is passing, and the stately palaces along the way, throw the gondola in dense shadow, but beyond the bridges there is a gleam of brilliant blue sky and broad shafts of sunlight touch the marble of the farther palaces with gold.

Another painting in this group is Tissot's "Faust and Marguerite," from the Mrs. H. E. Maynard, of Boston, collection, catalogued in recent art encyclopedias as "a remarkably fine example" of Tissot.

Another important canvas is a superior Stuart replica of Washington, which may be "the other" long missing Stuart Lansdowne, historically noted as painted for a Marquis of Lansdowne, antedating the one generally thought of in this connection. There is also an admirable portrait of Henry Clay, which shows the "Great Commoner" standing on the porch of hospitable Ashland.

Frederick Keppel and Company are erecting a handsome building on East 38th Street, near Fifth Avenue, for their early occupancy.

AMERICAN ART NEWS.

AMERICAN ART NEWS.

Published Weekly by the
AMERICAN ART NEWS COMPANY
INCORPORATED.
Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	.25
Single Copies	.10

Advertising Rates on Application.

So gratifying has been the success of this weekly record of art happenings, so encouraging the support from readers and advertisers, and so great the pressure of news upon our columns, that beginning with this issue, and during the height of the art season in America, the American Art News will appear in eight page form. This will afford more opportunity for longer notices of exhibitions, for the recording of the more notable art auctions, and for the presentation of the art news of other American cities than New York. We ask for the enlarged journal the same generous support that has been extended to it when of smaller size.

The attention of our readers and the art public is called to three interesting and exclusive features of this issue of the American Art News, namely, the illustration of the great Mauve, which brought the record price of \$40,200 at the recent Waggaman sale, the list of pictures and sculptures sold from the American Art exhibit at St. Louis, and the detailed record for filing and study of the pictures sold, with their prices and buyers, at the recent Kauffman sale in New York.

Announcement is made in our news columns of the remarkable Centenary anniversary banquet, to be given by the officers of the Pennsylvania Academy of the Fine Arts, in the galleries of the old Academy, where the annual exhibition is now in progress, on the evening of February 23. This banquet, which is to celebrate the hundredth anniversary of the founding of the Institution, will be attended by a representative throng of artists, collectors, art lovers and critics, and will be a most interesting and notable affair.

Mrs. Anna M. Weightman Walker, of Philadelphia, a daughter of William Weightman, who died last August and left her an immense fortune, intends soon to sail for Europe, there to secure art objects to add to her rich collection of art treasures now in her house on Walnut Street, Philadelphia.

Copies of the American Art News are on sale at Brentano's, 9 Union Square.

HERE AND THERE.

Under the auspices of the Minnesota State Art Society the second annual exhibition will be held at the Library Building, at Winona, Minn., from Saturday, March 18, to Saturday, April 1, 1905, inclusive. The entire collection, before being sent to Winona, will be placed on view at the rooms of the State Art Society, in the new Capitol, St. Paul, from February 20 to March 4, 1905, inclusive. Prizes from \$100 down to \$10 are offered in the various departments of fine and applied arts. Full information may be obtained from Mrs. Robert Koehler, chairman of exhibition committee, 4816 Portland Avenue, Minneapolis.

The Public Library of Marion, Indiana, has arranged for an art loan exhibition to open the new museum rooms. The impetus for this worthy movement may be said to have been furnished by the gift of the Imperial Japanese Commission of their St. Louis Fair show cases. The present art loan includes Oriental and Philippine articles, pottery, embroideries, coins, etc., together with a collection of paintings by modern Dutch and American masters, and forty Japanese water colors by Nakagawa.

Charles Warren Eaton, whose studio is in the 57th Street Y. M. C. A. Building, is at work on several of the pine tree studies for which he is so well known. His subjects for these pictures are usually found in Maine and Connecticut, but like other artists, he deplores the vandalism which is slowly but surely destroying the forests in these states. He spoke with feeling of a recent offender in this respect, who cut down a noble specimen of a tree because his two sons wanted to see how it would look falling. Eaton has also some charming pictures in his studio of Bruges, Belgium, and the neighboring country, where he frequently passes his vacation. Like others, he deplores the necessity for framing his works in the conventional, heavy gilt frames, and one of his Bruges pictures was framed to suit his own taste in a dull coppery frame of repoussé work, after an old Spanish style, harmonizing delightfully with the tones of the painting. The agent for the exhibition soon to be held in Erie, Pa., visited the studio recently to select pictures for this exhibition, and somewhat to the artist's surprise, selected this very one, and admired the frame especially. Perhaps before many years, an artist will be able to choose a frame in harmony with his own ideas. At present, however, any departure from convention is too apt to result either in rejection or skying of the picture submitted.

Owing to alterations following on the recent sale of Wootton Wawen Hall, near Stratford-on-Avon, the characteristic carving in sycamore wood by Grinling Gibbons, which adorned the old drawing-room fire-place, was put up at auction at Messrs. Knight, Frank & Rutley's Galleries. It sold for 175 guineas. An interesting collection of Landseer engravings was also disposed of.

Paolo Veronese and Sir Edward Burne-Jones are the latest additions to the Newnes Art Library.

A. and C. Black, of London, will reproduce in colors the pictures by W. L. Wyllie, exhibited at the Leicester Gallery last December.

CHARLESTON (S. C.) ART NOTES

Although the James S. Gibbs Memorial Art Gallery, recently completed, has not yet been thrown open to the public, there are already three studios occupied by well known artists. The northwest studio, on the entrance floor, is that of Miss Eola Willis. Miss Willis studied in New York City, first with N. J. J. Smillie, then with William M. Chase. At that time she was a member of the Art Students' League, and also of the Catherine Lorillard Wolfe Art Students' Club. She studied in Paris a year.

Some people know Miss Willis's work best through her pastels. One was executed for the Consolidated and Seashore Company as an advertisement for the Isle of Palms. She has been very successful in book cover designs, and has recently added the blazoning of arms to her other lines of painting. This blazoning of arms is one of Miss Willis's favorite studies. Comparatively few artists in this country have entered that field, though years ago much attention was given to it, and books written about it. One of these, written years ago, is called "The Gentle Art of Blazon."

Last year Miss Willis instituted, at the request of her friends, in her Broad Street studio, a series of interesting lectures, to which the guests, at each one, were specially invited by Miss Willis.

Miss Willis will continue to have such lectures in her new studio from time to time, the first of which was given last week by the Rev. C. S. Vedder, on "The Art Preservative," in which was treated the origin and development of the art of printing.

Another studio at the Art Gallery is occupied by Miss Lila Johnson. Miss Johnson studied in New York City under William M. Chase, F. Luis Mora, Howard Chandler Cristy and others. She also studied in Augusta and Atlanta. Her work is in water color, pastels, pen and ink, china painting and burnt wood. Perhaps the best known art work of Miss Johnson is her china painting. One side of the studio is devoted to this. Miss Johnson instructs classes at her studio.

The work of Mrs. R. Lee Honour, who has the studio opposite that of Miss Willis, is of quite a different kind. Mrs. Honour designs in clay, in metals and in wood. The art of pottery has been neglected in most parts of the South, and especially in the State of South Carolina, where, perhaps, there is the least excuse for the neglect, inasmuch as the soil abounds in the finest clays for that purpose.

As this issue goes to press the second night's sale of pictures from several estates and from the dealer, L. Crist-Delmonico, is in progress at Mendelsohn Hall. The story of the sale, as well as that of the three afternoons' sales at the American Art Galleries, of Mrs. Conkling's etchings and porcelains, and of the Matsuki collection of old Japanese arms and armor, will appear in next week's issue.

Despite cabled stories from Rome to the effect that the Papal authorities are much disappointed in the result of the recent Waggaman art sale in New York, and which, the story says, they expected to realize a total of \$500,000, it is known that Catholic prelates here are well pleased, and that the total of \$331,000 and upwards will, after deducting commissions and expenses of the sale, leave a sufficient amount to pay off a large part of Mr. Waggaman's indebtedness.

PHILADELPHIA ART NEWS.

The Pennsylvania Academy of Fine Arts and the Philadelphia Water Color Club announce that under their joint management an exhibition of original works in water color, black and white, pastel and drawing, will be held at the Academy, opening to the public April 3, 1905. Entry cards properly filled out must be sent to the Academy on or before Wednesday, March 8. Works intended for the exhibition must arrive at the Academy on or before Monday, March 20, 1905. The jury of selection are Hugh H. Breckenridge, Thomas P. Anshulz, Blanche Dillaye, Jessie Willcox Smith, Carl H. Beck and Adolph E. Borie.

At the Academy of Fine Arts on February 17, Doctor S. Weir Mitchell is to deliver what will be an exceedingly interesting talk, on "Francois Villon and His Time," to the members of the Academy Fellowship and to the students, past and present, of the Academy.

Last week the Fellowship had the honor of hearing Dr. Horace Howard Furness read parts of "A Winter's Tale" for their benefit.

Miss Sara Dunham, a most promising pupil of the Academy of Fine Arts School, and who has been abroad for two years, has returned to the Academy with a number of interesting studies.

Pasquale Farina has just received at his studio, 1535 Chestnut Street, Phila., several "Old Masters." One belongs to the Venetian school and is a Magdalen, surrounded by cupids. Another work is an "Ecce Homo."

Miss Alice Mumford, a well-known young artist of Philadelphia, at present living in Bethlehem, Pa., has just finished a portrait of Professor Gans, of Lehigh University.

Miss Helen Maynard White has just finished a large portrait group of the four daughters of A. Howard Ritter. She is also doing an interesting portrait of Mrs. Joseph M. Gassam, and one of her son, Joseph Gassam, Jr.

Miss Anita Leroz, whose Dutch calendar was so well received at Christmas, has just returned from a trip to Brittany to gather material for a "Breton Calendar," on which she is at present engaged.

E. L. Bryant, who has been abroad all summer, has returned and opened a studio in Philadelphia. He has just been elected a director of The Philadelphia Sketch Club.

Mr. Eugene Fischhof, the Paris expert and collector, was the fortunate buyer of the fine Van Marcke in the recent Kaufman sale, for which he paid \$9,600. The canvas is a beautiful and characteristic one.

The most beautiful and important example of Nattier ever imported, and perhaps the most beautiful and characteristic example of the great French decorative painter known—a portrait of Henriette, Duchess of Orleans, as Hebe with the bird of Jove—is now at the Glaenzer Galleries in this city.

Dudley Carpenter is painting a portrait of Miss Gouvy, the niece of the French composer of that name, well known in France some twenty years ago as a musician. He is also busy with a portrait of Colonel Boyle, U. S. A.

AROUND THE STUDIOS.

Walter Florian has just completed a portrait of General Carl Schurz, life size. Mr. Schurz and his daughter are much pleased with it, and the artist himself thinks it fully equal to his one of Israel.

The only full-length portrait of President McKinley, which was also the last portrait painted of him, was hung recently in the Marble Room of the Senate at Washington. A bill will be introduced for its purchase, with a view to placing it either in the Capitol or in the White House.

The portrait was painted by Charles Ayer Whipple, of New York, just before the assassination of McKinley. It represents the President standing before the desk which he used for nearly five years. His hands rest on the treaty of peace with Spain, which he is represented as having just signed.

George Burroughs Torrey is painting a full length portrait of Secretary of the Navy Paul Morton, represented as if standing on the balcony of the Navy Department at Washington.

Charlotte B. Coman has some interesting pictures of the Quaker Hill region, Dutchess County, which she thinks is less well known than its beauty and fine climate entitle it to be. These are all in faint blue and green tones, quite different from some of this artist's earlier work. Especially attractive is one giving a view of the distant Catskills.

Cullen Yates has two pictures at the present Philadelphia exhibition, and two at the Boston Art Club exhibition. "Early Spring" is a soft toned study in grays and faint greens, which has just been returned from the exhibition at Lincoln, Neb., and will probably go to the water color exhibition in this city. He is now at work on a study of bright autumn foliage, for which an order and graphic description of the kind of foliage wanted was given, and the material for which he found in the Bronx.

Frederick Crane is sending a showy landscape to the Erie exhibition, and has now on view in his studio some studies of mountain scenery made near Sparta, one of which was at the St. Louis exposition.

On the 22d of February, Mr. Henry Mosler will hold an exhibition at his studio, Euclid Hall, 2347 Broadway, from 3 to 6 and 8 to 10, showing a number of his latest portraits and some pictures. A more detailed account of this interesting exhibition will appear in a later number.

Georgie Timken Fry has departed from her favorite sheep in a picture now nearing completion, "Gathering Seaweed at Block Island." Close to the sea stands a wagon drawn by two powerful horses. A study of sheep exhibited three years ago at the Paris Salon, before her return to this country, is now to be seen at her studio in the Van Dyke, together with an effective study of pines.

Eleanor Curtis Ahl has done some charming water colors of the country round about Newbury, as well as flower studies. This part of the country was first brought into notice by the late J. Appleton Brown, but since his death the Ahls are now the chief exponents of its beauty, of which they speak in enthusiastic terms.

Pictures and sketches by the late E. L. Weeks, the American artist, long resident in Paris, will be exhibited and sold at the American Art Galleries, No. 6 East Twenty-third Street, about the middle of March.

Ben. Foster has recently completed a picture of an old fashioned garden, of which the original is his especial care in summer, at his country place near Litchfield, Conn. On this place is a fine grove of pines which has figured in more than one of his pictures. His contribution to the Philadelphia exhibition this season was a departure from his usual line of work, being a marine. The artist explained it thus: "There is a certain part of the summer when everything near my place is so pronouncedly green that I tire of painting it. Last summer I went to the coast of Maine for relief, and the marine was the result."

Henry Stanley Todd has finished a portrait of the late George Inness for his son. The expression is strikingly lifelike. Among the treasures of his studio are two exquisite carved oak chairs, and an old Spanish Gothic chest of the fifteenth century, picked up at Barcelona, which probably has not its match on this side of the Atlantic.

Florence Davidson has been invited to send her picture, "The Contents of Grandmother's Trunk," which was exhibited here recently, to the Philadelphia Water Color Exhibition in the spring. She is now busy with illustrations for several magazines of this city, and is painting a portrait of C. Simpson.

Florence Carlyle has now in her studio, 7 West Forty-second street, her painting which carried off the prize in the Osborne Calendar contest last summer. It represents a quaint little Canadian maiden in Quaker bonnet and shawl, but with very un-Quaker-like red roses tucked against her dark hair beneath the bonnet. The artist is now busy on some effective figure paintings, one representing a mother and child, with the firelight shining full upon them from the foreground. Another is entitled, "Where the Quiet Evening Smiles," a study of a girl at a piano, with a sunset sky seen through an open window behind her. She has also two effective portraits of her parents, and some interesting studies. In this suite of rooms, besides the painter, a singer, pianist and business woman make their home together, and are at home to their friends on the second Saturday of each month, when there is always music.

The friends and colleagues of the English poet William Henley, who died last year, have formed a committee to erect a monument to his memory. Rodin has offered to design a sculptured setting for his bust of Henley, which will be cast in bronze, and the Dean and Chapter of St. Paul's, London, have given a place for the bust in the Cathedral.

Frank O. Small is exhibiting in Boston his 14 paintings made for illustrations to a work entitled "Stepping Stones of American History."

A. H. Annan, who formerly devoted herself to scrub water color painting, and made rather a specialty of painting the little known purple vetch flower, which abounds in Canada, where she goes every summer, has recently taken up work in oils, and is correspondingly elated that her first oil painting sent

out was accepted for the St. Louis exposition. It is now in her studio, and is a view of Florence at twilight, showing the mass of the Cathedral and Giotto's Tower, against a pale sunset sky, from the other side of the Arno.

An effective new conceit of the Cooperative Art Association is the framing, prettily grouped, of autograph letters or original poems with the photographs of their authors. In the case of artists such as Watts and Burne-Jones for example, a reproduction of one of their best known works is framed in the photograph. These groups are in demand for library decoration.

An exceptionally good example of Edward Moran has just been transferred from the Rohlfs Art Galleries, Brooklyn, to Mr. William S. Hawley's collection of American pictures. Two more sales just made by Mr. Rohlfs are a figure work by Henry Mosler, and Edward Potthast's "Wood Nymph." These are to go to the private gallery of a prominent New Orleans art lover.

The Salmagundi Club has now an extensive art library, with a fine collection of books of costumes, including those of our own times, compiled from the original fashion plates by the club itself. It is fortunate in possessing a wealthy member, who is especially interested in this library, and makes numerous donations to it, a recent one being a number of French works on art, now on their way to this country.

Henry H. Ahl, though at 7 West 30th Street for the winter, makes his home at Newbury, Mass., which he considers one of the most beautiful neighborhoods in this country. He has some charming studies of nature in her subdued moods, in quiet tones. There are views of the meadows in the soft grays and greens of early spring, moonlight and autumnal scenes, the latter very effective in golden browns. Besides landscapes, he is now finishing a portrait of the late Senator Hoar, and a Madonna and Child of true Syrian type, very effective.

Miss Alma Rose, who has recently returned from abroad, has exhibited her mineral paintings in Brooklyn.

John H. Fry has two tiny figure paintings, fancy studies, one in a setting of the Tennessee mountain country, now completed in his studio in the Van Dyke, while he is finishing a larger canvas, a full length figure in soft toned draperies, called Ophelia, for a coming exhibition in this city.

F. Hopkinson Smith, in speaking of the recent reports of impending disaster to famous buildings in Venice, says the reports are greatly exaggerated. It has been found that only the tower of the Campanile required repairing and not the foundation, which was at first supposed to be in such a dangerous condition. The Government never relaxes its watchful care over these treasures—first among them St. Mark's—that great jewel-case of the world. The buildings are thoroughly inspected and reports of their condition regularly rendered. When repairing is found necessary, it is done with the greatest care and reverence, strengthening and using as much of the old stone as is possible.

Mr. Smith's latest pictures are of Spanish subjects, made during the summer while he was in that country.

OBITUARY NOTES.

The death of Lemuel Maynard Wiles on the 27th of last month, at the age of 78, removes a familiar figure in art circles. Mr. Wiles was known as a landscape painter, and taught drawing and painting for many years in various schools in this State. His portrait, by his son, Irving R. Wiles, was in the last exhibition of the Academy of Design.

On the 2d of this month Oswald Achenbach, a brother of the celebrated Andreas Achenbach, died at Duesseldorf, of inflammation of the lungs. He was a pupil of his brother; for some years was professor of landscape painting at the Duesseldorf Academy, and a member of the Legion of Honor. One of his pictures is in the Luxembourg, Paris. He is best known as a painter of Italian life.

Another death this month is that of Louis Ernest Barrias, the French sculptor, best known for his groups of heroic size, executed for Paris and other cities. A brother of Felix Joseph Barrias, the painter, he was a member of the Academy of Fine Arts, and an officer of the Legion of Honor. He was born in 1841.

The death of the well-known landscape painter, J. Ambrose Pritchard, of apoplexy, occurred in Boston this week. Last October he was married to Miss Louise Heald. Mr. Pritchard had been a resident of Boston since 1889, when he finished a long course of study in Paris. For many summers he had been painting along Cape Cod, generally in the vicinity of Brewster. His last representative exhibition in Boston was a large collection of oil paintings and watercolors at the Beacon St. Galleries in April and May, 1903. He was said to have contributed a group of fifteen of his recent watercolors to the coming exhibition of the Society of Water Color Painters.

Mr. Pritchard was born in Boston of English parentage, April 11, 1858. In 1882 he went to Paris, where he studied for seven years in Julian's Academy, under Boulanger, Lefebvre, and Gerome. He was a member of the Boston Art Club and the Boston Society of Water Color Artists.

The Ehrich Galleries

"Old Masters"

(Exclusively)

Expert opinion pronounced as to the genuineness and authenticity of
Antique Paintings.

8 West 33rd Street

New York

Bendanns, 365
Fifth Avenue

and 105 E. Baltimore
St., Baltimore,
Maryland.

PAINTINGS
ETCHINGS
ENGRAVINGS

Artistic Framing

THE MINNESOTA STATE CAPITOL.

Several New York artists are at present engaged upon work for the new State Capitol at St. Paul, which is claimed by local authorities to be the most lavishly decorated State building in the United States. Paintings and mural decorations proper have been executed in absolute harmony with one another, each serves a useful purpose and has a special significance.

The cost of art work and decorations in the new State building is as follows: Bronze quadriga by Daniel Chester French \$35,000; four lunettes in the supreme court chamber by John La Farge, \$40,000; four paintings in the dome rotunda by Edward Simmons, \$30,000; two paintings by Edwin H. Blashfield, in senate chamber, \$25,000; general decorative painting by Elmer D. Guernsey, \$125,000; historical painting for Governor's reception room, by F. D. Millet, \$4,000; and historical painting for Governor's reception room, by Douglas Volk, \$3,000.

Of John La Farge's work, one picture is completed and three are in process of completion in the artist's studio. They are on the subject of law, its genesis and development since the time of Moses.

Two striking lunettes have been contributed by Edwin H. Blashfield for the Senate chambers. One represents Manitou, the Father of Waters, seated, with an urn spouting water, typifying Minnesota as the State in which lies the source of the Mississippi River. The other picture typifies Minnesota's agricultural prominence.

Four lunettes by Edward Simmons are to be placed in the central dome. Mr. Simmons is now working on these in Paris. His motif is the progress of the American youth from boyhood to manhood, guided by wisdom and truth.

Kenyon Cox recently placed a large lunette upon these walls, at the head of the east grand stairway, and immediately over the entrance to the supreme court. The subject is in harmony with Mr. La Farge's works on law itself.

In the corresponding space over the west grand stairway will be placed a picture by H. O. Walker, typifying the progress and activity of the West. Mr. Walker is at work upon this painting in his studio at Lakewood.

William A. Mackay has only recently returned from painting his decorations in this building. There are seven of these, the principal one of which consists of two large figures, one at either end of a proscenium-like arch extending over the Speaker's desk in the House of Representatives. Between the figures and around the arch runs an inscription.

Four other of these decorations consist of circular designs representing the seasons, which are to be seen on the ceiling of the third floor dome corridor. The remaining two are large semi-circular designs, twenty-three feet across, illustrating the four representative laborers of the State, namely: The man in the forest, the man on the river, the farmer, and the cattle raiser—the backbone of the wealth of the State. All this work is colossal in size, the smallest figures being 7½' and the largest 9'.

Elmer E. Guernsey, of this city, has the \$125,000 contract (to be completed this month) for the interior decoration of this State building, and it is under this contract that Mr. Mackay's work has been done.

The two historical paintings, one by Frank D. Millet and the other by Douglas Volk, are to be placed at opposite ends of the gorgeous reception room. Mr. Volk's painting will show the discovery and naming of the Falls of St.

Anthony, an event of importance in the history of Minnesota.

Mr. Millet's picture, upon which he is now engaged, is entitled "Treaty of Traverse des Sioux." This event is counted by the Minnesota State Historical Society the most momentous, as well as the most picturesque, in the history of the great northwest, and was unanimously given first choice in the selection of a subject for a historical painting for the new capitol. This painting is unlike anything that has been attempted previously in the history of American mural work, and Mr. Millet is required to paint the representative men of the commission from portraits, and the chiefs from authentic portraits of the tribes obtained from the Ethnological Bureau of Washington, from life masks, etc., since it is the desire of the Historical Society and the State Commission to have this painting represent the faces and figures of the leading actors. All this entails much study and research. The small study of this painting, which we have seen, is strong and dignified, beautiful in its chiaroscuro, and rich in coloring.

The statuary decorating the capitol has been in place some time. The sculptor is Daniel Chester French, and the work he has done for the capitol shows him at his best.

The following canvases have been presented by Mr. George A. Hearn to the Metropolitan Museum of Art: By Sir Anthony Van Dyck, "Baron Arnold Le Roy"; by Sir William Beechey, "Portrait of a Lady"; by Claude Lorrain "A Seaport"; and by Richard Wilson, "Landscape and figures." Mr. Hearn has also loaned a landscape by George Vincent. Domenico Theotocopuli's or El Greco's "The Nativity" has been purchased out of the Rogers fund.

The Robert Dale Owen Memorial, organized for the purpose of placing a portrait bust of Robert Dale Owen in the State House in Indianapolis, to be paid for by contributions from the women of the State, and to be a permanent testimonial to the work this celebrated man did for the women of Indiana in securing for them various educational and legal rights, is meeting with success. It has received the endorsement of the State Federation of Women's Clubs, and the Union of Literary Clubs, of Indiana, and expects to give the commission to some well-known sculptor. Strong representations have been made to the Memorial committee by the friends of Miss Janet Scudder and Miss Frances Goodwin, both natives of the State and well known sculptresses, and both of whom are now in Paris. Mrs. Julia S. Conklin, a well-known historical writer, who originated the movement, is the Chairman of the Committee. Mrs. S. E. Perkins, of Indianapolis, is the Treasurer, and Miss Esther G. White, of Richmond, the Secretary, the remaining members of the Committee being representative women of the State.

Miss Ella Findley has on exhibition at her studio an interesting portrait of Mrs. Charles D. Hermann, wife of the actor. She is at present busy on a statuette portrait of Miss Marion Lewis.

**LANTHIER'S
Old Curiosity Shop**
354 FOURTH AVENUE
Fine Oil Paintings
MODERN AND ANTIQUE
RICH JEWELRY: OLD SILVER SETS
AND PIECES

Paris: 57 Rue La Boetie
New York: 250 Fifth Ave.

The Architectural Record

is

The Leading Monthly

Devoted to

**Architecture
and Decoration**

Send for Free Sample Copy

**The Architectural
Record Co.**

14-16 Vesey Street, NEW YORK

Windsor Trust Company

FIFTH AVE. and FORTY-SEVENTH ST., NEW YORK.

Capital, \$1,000,000**Surplus, \$570,398**

We have the organization, the resources, the connections. We will give your business safe and profitable management.

CHARLES H. VAN BRUNT, President
ROBERT H. McCURDY, Vice-President
JAMES A. BURDEN, Jr., Vice-President

JOHN ALVIN YOUNG, Vice-President
H. WARD FORD, Treasurer
A. GORDON NORRIE, Secretary

EXECUTIVE COMMITTEE—President and Vice-Presidents
OGDEN MILLS CORNELIUS VANDERBILT GEORGE W. YOUNG
WILLIAM B. LEEDS ANDREW FREEDMAN JAMES TIMPSON

**N. E. MONTROSS
Works of Art**372 Fifth Ave., Corner of 35th Street, New York
Telephone: 2776 38th Street**WILLIAM SCHAUSS,** 204
FIFTH AVE.Madison Square, New York
High-Class Paintings
Water Colors
Mezzotints. Line Engravings and Etchings.
Artistic Framing
Established 1833 Telephone 851 Madison Sq

Fishel, Adler & Schwartz
313 Fifth Avenue - Near 32d St.
Importers of
**High-Class Paintings
and Water Colors**

E. Gimpel & Wildenstein

High-Class
Old Paintings

Paris: 57 Rue La Boetie
New York: 250 Fifth Ave.

Duveen Brothers**Works of Art**

302 Fifth Avenue

LONDON NEW YORK

AMERICAN ART NEWS.

RECENT ART SALES.

Through the courtesy of Mr. F. M. K. Rehn, the following list of pictures and sculptures sold from the American Art Section at the St. Louis Exposition, is given. With the same indifference to the newspapers that has characterized the conduct of the Fine Arts Department at St. Louis, this list of sales, of so much interest to the artists and a large portion of the public, has not been furnished to the art or daily newspapers of the country by the Fine Arts Director at St. Louis.

The total sales approximated a valuation of \$80,000, of which 70 per cent. went to purchasers in the Middle West, 20 per cent. to the East, and 10 per cent. to the South and Far West. Included in the sales were paintings to the value of \$70,000; sculpture, \$2,000; etchings and engravings, \$900, and applied arts, \$7,500. The letters W. C. after a picture's title signifies watercolor. The list of etchings and engravings sold will be published next week.

PAINTINGS.

Charles L. Adams, Across the Harbor; George C. Aid, The Miniature; Thomas Allen, Dartmoor (w. c.)

Gifford Beal, Late Afternoon, Norwich; E. M. Bicknell, Hard-a-Lee (w. c.); F. A. Bicknell, A Devonshire Glen; Henry Verplanck Birney, An Idle Hour; Henry S. Bisbing, In the Pasture, Morning; Charles Bittinger, The Girl in White; H. H. Breckenridge, Lantern Glow (Pastel), Red Tree (Pastel), Rest (Pastel); Fidelia Bridges, Wild Lillies by the Sea (w. c.); J. G. Brown, Hold Still (w. c.), Village Cobbler; Carl Albert Buehr, Companionship; J. E. Bundy, Brook in Winter; William P. Burpee, Snow-covered Rocks at Sunset.

Edwin M. Campbell, The Hour When Daylight Dies; Edward B. Child, Dorset Hollow; Charlotte Coman, The Brook; Colin C. Cooper, Chartres Cathedral and Pennsylvania Avenue, Washington; Emma Lampert Cooper, News of the Day (w. c.); Bruce Crane, Last of Winter; Charles C. Curran, At the Piano.

Joseph R. De Camp, The Sea Wall; Frederick Dielman, Cold Spring Harbor (w. c.); Frank V. Du Mond, After Glow and The Forest of the King.

Charles Warren Eaton, Exmoor, Murmuring Pines (w. c.), and Old Mill at Crecy; David Ericson, Pont Aven.

Harry Fenn, Gateway of San Gregorio, Valadolid, Spain (w. c.); W. Forsyth, On the Kentucky River (w. c.); Ben Foster, Moonlight, Litchfield Hills, and Nightfall; Georgie Timkin Fry, Return of the Flock (w. c.).

Charles P. Gruppe, Gray Skies, Holland (w. c.), and November Evening Near the Hague (w. c.); Seymour J. Guy, Sunday Evening, and Without a Care.

Elizabeth Hardenbergh, Geraniums (w. c.); Birge Harrison, Madison Avenue, N. Y., in Winter; Belle Havens, The Last Load; Frank Hermann, Sunlight in the Woods; Winslow Homer, Early Morning; William H. Howe, On Guard, Valley of Brandywine; Henry S. Hubbell, At Grandmother's.

Francis C. Jones, The Idlers.

W. L. Lathrop, Nancy; Henry C. Lee, Landscape; Jonas Lie, The Mill Race, Reflections, and Sunlight and Shadow; Corwin K. Linson, The Allaire Road; J. W. Little, The Drinking Place (w. c.); Will H. Low, Elysian Lawn and The Spring.

Robert MacCameron, French Dancing Girl; Thomas A. Manley, Pool (w. c.); Geo. H. McCord, Marsh and Woodland (w. c.); Walter MacEwen, The Chess Players; M. Jean McLane, A Morning Visitor; L. H. Meakin, Olive Trees and Girl for \$4,100, Mauve's "Returning

Glympe of Antibes; W. L. Metcalf, The Convalescent; Frank Mura, Landscape With Cattle; H. D. Murphy, The Lavender Shawl (w. c.); The Portierre (w. c.) and Still Life.

J. C. Nicoll, A Gray Day in October, (w. c.); Light Off Cape Ann (w. c.); and Summer Clouds.

Leonard Ochtman, Frosty Acres and Wooded Acres; Angela O'Leary, A Flock (w. c.)

Walter L. Palmer, Across the Fields; Lawton Parker, The Golden Age; Maxfield Parrish, Venetian Night; A. J. Paizolt, Sunlit Seas; Joseph Pennell, Venice (charcoal drawings); W. Merritt Post, Pines, November; E. W. Potthast, The Day of the Races, Provincetown, In The Gloaming (w. c.); and Moonrise, Mystic River.

E. K. Redfield, After Sundown; F. M. K. Rehn, Rounding Eastern Point; William Ritschel, Meadows (w. c.); Will S. Robinson, Evening at Etaples (w. c.)

John G. Saxton, November Day; Warren Sheppard, The Trackless Sea; Mariana Sloan, Sunlight and Shadow (w. c.); F. Hopkinson Smith, After the Shower (w. c.) and Where Shylock Traded (w. c.); W. Granville Smith, On the Beach; Henry B. Snell, Sails of the Adriatic and The Inner Harbor, Polperro; John F. Stacey, The Road to the Sound; T. C. Steele, The Old Sycamore.

Frances Q. Thomason, Studio Corner; Patty Thum, Roses.

R. W. Van Boskerck, The Forest of Fontainebleau, Noon, River Loing, and The River at Nemours; John H. Vanderpoel, Little Miss Moffet; Alexander T. Van Laer, Bronxville Meadows, and Ploughing in the Bog (w. c.)

Lionel Walden, In the Path of the Sun; C. L. Weldon, The Portrait (w. c.); George Wetherbee, The Music of Pipe and Brook, and A Summer Sea; William Whittemore, The Iris Garden (w. c.); Worthington Whittredge, Spring on the River; Carleton Wiggins, The Oaks, and Evening, Cape Cod; Ogden Wood, Going to the Fair, Normandy.

Charles Morris Young, Early Spring, Frozen Mill Race, and Winter.

SCULPTURE.

Solon H. Borglum, Bulls Fighting; Mrs. A. V. Hyatt, Winter; Clara Pfeiffer, Boy With Turtle; A. Phimister Proctor, Charging Panther, and Indian Warrior; Bessie Potter Vonnoh, Bust of Baby, Creeping Baby, Dancing Girl, Girl Reading, Motherhood, Mother and Child, Portrait Relief, Sketch, Young Mother.

The second most important art sale of the present season, that of the pictures collected by the late J. W. Kaufman of St. Louis, took place at Mendelssohn Hall on Friday evening, February 3. The collection, while it did not contain as many important examples of the modern Dutch and French schools and the Barbizon masters as that of Mr. Wagaman, was one of unusually even excellence, and many of its numbers were cabinet or easel pictures, and consequently very saleable.

Eighty-eight pictures sold for \$173,460, or an average price of nearly \$2,000 each. A dozen pieces of sculpture and two bronzes brought up the total of the evening's sale to \$176,695.

A canvas by Van Marcke, "Return From the Pasture," brought the highest figure, \$9,600, and was secured by Mr. Eugene Fischhof, the Paris collector and expert. An unusual Troyon, in which cattle were subordinate elements in the general composition, entitled "The Watering Place," was bought by Senator W. A. Clark for \$8,000. Senator Clark also bought Bonnat's "A Little Roman Visitor"; L. H. Meakin, Olive Trees and Girl" for \$4,100, Mauve's "Returning

From Pasture—Evening," for \$7,300, and Corot's "Italian Maiden" for \$4,400. C. K. G. Billings paid \$4,100 for Dupré's "Village Road," and the same figure for the same painter's "Windy Day." For Schreyer's "Traveling in Russia," George A. Dowden, of Newark, paid \$6,900. Cattle canvases by William Hart, N. A., and William H. Howe, N. A., sold respectively at \$600 and \$675. The Troyon was one of the canvases exhibited among the "one hundred masterpieces" in the Galerie Georges Petit in Paris in 1883.

The low prices obtained for the marbles prove again how markedly the modern Italian statuary and sculptures, so popular and fashionable a few years ago, have gone out of vogue. Two busts by Gallandt, of Apollo and Antinous, with handsome tall pedestals of yellow antique marble, sold respectively for \$200 and \$210. Mr. Kaufman presumably paid these figures for the pedestals alone. A statue, "The Veiled Cupid," by Androni, of Rome, was secured by Mr. Max Bernheimer for \$155, and Mr. Hugh Murray paid only \$410 for a charming reproduction by Gallandt, of the "Crouching Venus." An original by Gallandt, "Punishment of Cupid," brought the better price of \$710.

The two bronzes sold comparatively well. Mr. D. G. Derry paid \$160 for an original Moreau, "Vigneuse," and an agent bought another Moreau original, a large group of two figures, "Immortality," for \$530.

No great price was brought by any one picture, but the sale was a thoroughly satisfactory one, to the auctioneer, Mr. Kirby, the heirs of the estate of Mr. Kaufman, and the dealers in foreign pictures.

For filing, and as a matter of record, the pictures sold, their painters, buyers' names when given, and prices follow:

"The Blaze of Noonday," Lhermitte; Scott & towels	6,200
"Answering the Signal—Off the French Coast," Harry Chase; J. Jonasson	325
"A Riding Party," Goublé; H. U. Palmer	1,000
"Woman Maidens," Schaefer; E. McMillin	300
"Courtship," Munkacsy; H. Reinhardt	3,500
"The Bather," Knemmerer; H. W. Smith	1,100
"Girl Tending Turkeys," Chaliva; A. C. Bunker	625
"On the Road to Market," De Thoren; L. Bamberger	1,100
"The Little Housekeeper," Pearce; C. W. Kraus	750
"Psyche," Lefebvre; L. Raiston	950
"The Beach at Etretat," Boudin; H. Reisinger	1,800
Total	\$173,400

The sales at the recent Academy Exhibition were not many, and the best that could be hoped for was an aggregate of less than \$10,000. At the last minute, however, buyers made their appearance, and the total reached \$17,140. "Glen Head, Donegal," by William T. Richards, was sold for \$2,500; "A Bit of New Jersey," by John Califano, for \$1,000; "Sunrise—October Morning," by George H. Bogert, A. N. A., for \$1,000; "Lyme Pastures," by Carleton Wiggins, A. N. A., for \$1,000; "The Letter," winner of the First Hallgarten Prize, by F. Luis Mora, A. N. A., for \$1,000; "Rock Pastures of Lyme," by William H. Howe, N. A., for \$800; "The Guardians" by George Inness, Jr., N. A., for \$750; "Castles in the Air," by J. C. Nicoll, N. A., for \$750; "A Resting Place," by E. Irving Couse, A. N. A., for \$600; "Moonrise, Early Spring," by Gustave Wiegand, for \$500; "Santa Maria and Ducal Palace, Venice," by Thomas Moran, N. A., and "November Days," by Bruce Crane, N. A., all for the same amount. Among the pictures sold are "Idyl," by F. A. Bridgeman, N. A., \$650; "The Arrival of the Stage," by E. L. Henry, N. A., \$450; "Afterglow," by F. De Haven, \$450; "Lake Dunmore," by J. B. Bristol, N. A., \$400; "Reverie," by H. N. Hyneman, \$400, and "The Seeress," by Harry Roseland, \$400. Other pictures sold are "Sunshine and Shadow Played," by Gustave Mosler; "Moonlight," by D. J. Gue; "Undines," by J. H. Fry; "Peasant Against Hay," by Carroll Beckwith, N. A.; "Along the San Juan," by Arthur F. Clark; "Spring Day, Union Square," by Charles Rosen; "Hackensack Valley," by J. B. Bristol, N. A.; "The Pink Kimono," by C. E. Cookman; "The Grotto, Orr's Island, Maine," by A. T. Bricher, N. A.; "November," by H. Bolton Jones, N. A.; "Summer Surf," by J. C. Nicoll, N. A.; "The Old Stone Barn," by George M. Bruestle; "Threatening Weather," by James G. Tyler; "The Hillside," by Charles A. Burlingame, and "The Captive King," by Will H. Drake, A. N. A.

The Corcoran Art Gallery of Washington, has purchased for \$2,000 a still life by William M. Chase, an oil painting of a codfish, on an English platter. The canvas is about three feet by two. The painting was recently exhibited at the Comparative Exhibition in the Fine Arts Building in this city and was painted by the artist in one afternoon.

John W. Alexander's "Ray of Sunlight," has been bought by the Society of Fine Arts, Minneapolis, for \$2,000. The picture shows a maiden with sensitive profile playing the violoncello. A shaft of sunshine falls on maiden and instrument.

The Buffalo Fine Arts Academy has bought three paintings by foreign artists recently shown at St. Louis, and they are now on exhibition in the rooms of the Academy, but will be transferred later to the Albright Art Gallery. They include a marine, "The Breakers," by Hans von Bartels of Germany; "The Winter Sun," snowscape, by Louis van Soest of Holland, and "Wolfgang Lakes," by August Schaeffer of Austria. All three received gold medals at the World's Fair.

AMERICAN ART NEWS.

AMONG THE ARTISTS.

James E. Kelly is now at work on the side panels of the pedestal of his monument to Gen. Fitz John Porter, soon to be erected at Portsmouth, N. H., on the spot where the general was born. The bronze statue was completed some months ago by the sculptor, and is now in the foundry. When the money was raised for this monument, Porter, who had seen a small bust of himself, done by Kelly, as one of his series of famous commanders, selected the sculptor for his own monument, and shortly before his death, saw the model of the proposed work. The statue represents Porter on horseback saluting the colors, an attitude which Kelly believes has never before been reproduced in a statue. The four panels of the pedestal represent: 1st, "Charge up Malvern Hill," where Porter led the attack with Gen. Meagher; 2nd, "Wounded at The Gate," during the capture of the City of Mexico; 3rd, The celebrated balloon ascension, where Porter was carried over the enemy's lines, and inspected their works. The fourth panel bears the inscription. The sculptor is now at work on the third panel.

He has some interesting portrait reliefs in his studio, signed by the celebrities who posed for them, among them Sampson, Schley, and Edison as a young man, holding the model of his first phonograph. The inventor also posed for the gunner in the memorial tablet, erected some years ago to Molly Pitcher, at Freehold, N. J., for at that time smooth shaven men were not as common as now, and Kelly had some difficulty in finding just the model he wished.

There is also one of the two bronze statuettes of Roosevelt at San Juan Hill. One of Kelly's recent works, a bronze relief of Washington at prayer before the battle of Valley Forge, was purchased by Mr. John J. Clancy, and presented to the 57th Street Branch of the Y. M. C. A., in which building the artist has his studio.

The New York Press says: "Hyde's Weekly Art News is succeeded this year by a larger publication, called the American Art News, a title more commensurate with the breadth of its scope as a weekly journal devoted to the news of the art world, and the furthering of the cause of art. Increased to eight times its former size, and illustrated with excellent reproductions of paintings of contemporary interest, it fills its place in an unequalled way. The paper is to be commended for printing only the news about artists and their work. Its only critical expression is reserved for the sound editorial columns."

"Homer Martin" A Reminiscence

By MRS. E. G. MARTIN

Sixty-eight pages—12 illustrations \$1.50

"Art Notes" Free on application

WM. MACBETH, 237 Fifth Avenue,
AMERICAN PAINTINGS NEW YORK

BYRON
Photographer
INTERIORS A SPECIALTY

FLASHLIGHT
PHOTOGRAPHS
OF ALL THE
WELL KNOWN
PLAYERS.

1260 Broadway

New York

BONAVVENTURE'S GALLERIES

High-Class Paintings
Works of Art
Rare Books

6 WEST 33d STREET
Opposite the Waldorf

Julius Oehme

384 Fifth Ave.,
Between 35th and 36th Streets
New York

Paintings

By
Distinguished European and
American Artists

H. Wunderlich & Co. Rare Prints

Ancient and Modern Etchings,
Water Colour Paintings and
Frames.

220 5th Ave., New York, Between 26th and 27th Sts.

LOUIS KATZ

308 Columbus
Ave., n'r 75th St.

Paintings by
American Artists FINE
PICTURE
FRAMING

McCLEE'S GALLERIES

1518 CHESTNUT ST. PHILADELPHIA

HIGH-CLASS PAINTINGS Will remove March 1st to 1411 Walnut St., opposite Bellevue-Straford Hotel

Telephone 86 Madison Square

John F. Douthitt

Interior Decorations

TAPESTRY PAINTINGS
OIL PAINTINGS POSTERS

273 Fifth Ave., New York

In La Revue Universelle, Gustave Geoffroy has been recalling how the late Fantin-Latour had his pictures rejected at the Paris Salons of 1859 and 1863. But he was not the only artist of prominence who was refused at the Salon of 1863, for among the others were Bracquemond, Cazin, Chintreuil, Harpignies, Jongkind, J. P. Laurens, Alphonse Legros, Edouard Manet, Pissarro, Vollon and Whistler.

M. Knoedler & Co.

invite attention to their carefully selected collection of

PAINTINGS

AND
Water Colors
of various schools

OLD ENGLISH MEZZOTINTS
AND

COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street.

London, 15 Old Bond St.,
Paris, 23 Place Vendome.

KLACKNER ART GALLERY

7 West 28th St. Nr. 8th Ave., New York
LONDON, 12 Haymarket, S. W.

Oil Paintings, Water Colors, Sporting
and Color Prints. Artistic Framing
a Specialty. : : :

Blakeslee Galleries

Knickerbocker Trust Co. Building

Cor. Fifth Ave. and 34th St.

Specialty of the Early
English, Dutch and
Flemish Schools

Recently Imported Examples of

Van Dyck	Bol	Opie
Van der Helst	Constable	Hopper
Victoor	Reynolds	Beechey
Pourbus	Lawrence	Morland
Flinck	Romney	

Knickerbocker Art Galleries

C. E. SMITH, Auctioneer

7 West 29th Street - New York

Managers of Sales

Antiques
Art Property
Appraisements

Daily Exhibition Throughout the Year

LONG SANG TI & COMPANY

307 Fifth Ave. - New York

Dealers in
Chinese and Japanese Objects of Art

Robin Dale Compton

430 5th Ave.

Rare Stones — Original Designs

ANTIQUE JEWELRY

Edward Brandus

PARIS - NEW YORK

Portraits

of
Beautiful Women
By the
OLD ENGLISH AND FRENCH MASTERS
and
Important Paintings

By the Leading Modern Artists

Art Galleries:

391 Fifth Avenue | 2 bis Rue Caumartin
Bet. 36th and 37th Sts. PARIS

Dikran Khan Kelekian

Commissioner-General of Persia
Ceramics, Textiles, Rare Rugs
and Manuscripts

Italian and Spanish Embroideries and Velvets

252 Fifth Avenue, nr. 28th St., New York

PARIS
23 Place Vendome

LONDON, S. W.
31 St. James St.

SELIGMANN & CO.

Genuine Antiques

303 Fifth Avenue - New York

School of Decorative and Applied Art

76 West 55th St., New York

Interior Decoration, Costume Design, Book Illustration, Normal Art Courses, Handicrafts. Summer session in New York. Completion of courses in European class.

ELISA A. SARGENT, President.

JAMES P.
SILO
Auctioneer



366 and 368

Fifth

Avenue

Fifth Avenue

Art Galleries

Important Sales

of Art Objects

FOX, DUFFIELD & CO.

No. 36 East 21st St. New York



Calendar of Hellen Pictures	\$ 2.50
Calendar of Hellen Drawings	2.50
Penfield Country House Calendar	1.00
Girls' Calendar—Jessie Wilcox Smith	1.50
Thomas Mitchell Peirce Calendar	2.50
Fusser's Calendar	75
Omar	75

Send for Illustrated Catalogue of Books and Pictures

AMERICAN ART NEWS.

Vol. III. No. 67.

NEW YORK, FEBRUARY 18th, 1905.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Masterpieces of engraving and etching. Sumptuous textiles, laces, embroideries and silver, Flemish tapestries, productions of the 16th, 17th and 18th centuries; lamps and church relics, February 18-23.

Astor Library Building.—Colored plates from H. T. Trigg's Formal Gardens in England and Scotland.

Bendann Galleries.—Modern paintings, old masters, etchings and engravings.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—18th century engravings, of the English and French schools.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

E. Gimpel and Wildenstein Galleries.—High class old paintings.

Ehrich Galleries.—Early genres.

Fifth Avenue Art Galleries.—Pictures of John Bannon Collection, February 18.

Fine Arts Galleries.—Architectural League Exhibition.

Fishel, Adler and Schwartz Galleries.—Portraits by Jean Patricot and Paintings by Robert Reid.

Katz Galleries.—Water colors by William Ritschel.

Kelekian Galleries.—16th century rings, Italian and Spanish brocades, Persian pottery.

Knickerbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Portraits by Jas. J. Shannon.

Lanthier's Old Curiosity Shop.—Portraits by Gerome, Brion, Tissot, Gilbert Stuart, etc.

Lenox Library Building.—Bracquemond and Gifford etchings. Upper gallery. Etchings by the late Robert F. Blum. Lower Hall.

Oehme Galleries.—Paintings and water colors.

Pratt Institute (Brooklyn).—Paintings by T. C. Steele.

Wunderlich Galleries.—Etchings and line engravings after Claude Lorraine by Wollet, Vivares and others.

SALES.

American Art Galleries.—Sumptuous textiles, Venetian velvets, old Flemish tapestries, Venetian laces, etc., Thursday, Friday and Saturday afternoons, February 23, 24 and 25. Masterpieces of engraving and etching, fine art books, including Grolier publications from the collection of the late Walter S. Carter. Thursday, Friday and Saturday evenings, February 23, 24 and 25.

Fifth Avenue Art Galleries.—Pictures from collection of John Bannon, of Long Branch, N. J. Thursday and Friday evenings, February 23 and 24.

At the annual dinner of the Salmagundi Club, held at the clubhouse on Friday evening, February 19, the prizes awarded for the annual exhibition in oils, by members of the club, now in progress, were announced. By a vote of the majority of the exhibitors, the Evans prize for the best picture in the display was given to Paul Cornoyer. This canvas was sold by William H. Shelton, the club librarian, to Mr. George H. Zabriskie. The three prizes offered by George Inness, jr., of \$100 each, for the three pictures receiving the highest number of votes consecutively,

prepared and laid at each seat for the purpose. The menu was a photograph of the Groll picture, with a wide gray margin, on which all the guests inscribed their autographs. A framed photograph of this menu, with the names, was sent by Mr. Shaw to every member at the dinner.

At the Chicago Art Institute Exhibition, is a portrait of Rosa Bonheur by her friend Anna E. Klumke. The

Duke and Duchess of Marlborough and their children.

Simultaneously with the news of the death of the German artist, Adolf von Menzel, comes word that the paint on two of his most famous canvases, "The Round Table of Frederick the Great," and a "Flute Concert at Sans Souci," is peeling off. A pathetic fact in connection with this injury to the pictures lies in the fact that it is due to the artist's early poverty. At the time he painted these works he was unable to afford a good quality of paint, and the cheap grades have not endured. He is said once to have remarked that his reputation would outlive his works for this very reason.

Vigorous steps are being taken in Paris to suppress the trading in spurious pictures. Many alleged paintings of the Barbizon school have already been seized by the authorities, without waiting for a complaint from an aggrieved purchaser. Continual allusions are being made in this city to the effect that a similar examination should be instituted here, and one dealer suggests the District Attorney. It would be difficult to confide such an investigation to any two or three men in a city where there is not the general training in art that is so characteristic of Paris. It is a pity, however, in justice to the reputable dealers of this city, who have nothing to lose, and everything to gain from such an investigation, that unscrupulous dealers should be allowed to continue their deceit of the public undisturbed.

On February 23 an exhibition of paintings by Arthur B. Davies will open in the galleries of Messrs. Doll and Richards, Boston. It is four years since the last exhibition of works by this artist was held in New York, and several New Yorkers have expressed their intention of going to Boston to see this one.

The Society of American Artists will hold its twenty-seventh annual exhibition from March 25 to April 30 inclusive, at 215 West Fifty-seventh Street, New York, where particulars for intending exhibitors may be obtained. The exhibits will be received on Thursday and Friday, March 9 and 10. Varnishing day will be Thursday, March 23, and the Reception and Press View, March 24.

The Union League Club omitted its customary art exhibit this month.

The exhibition of picture frames held this month in Boston, at the Arts and Crafts Gallery, has been interesting, as showing the possibilities of the frame itself, as a subject for individual treatment. In addition to modern examples by H. D. Murphy, Dawson-Watson, Martha Page, F. L. Stimson, S. Hayward, Q. Kunkler, Margaret La Farge, C. L. Morse and others, charming specimens of wood carving, from the broad, simple, vigorous handling, down to almost floridly sculptured, there are some interesting frames of old Italian masters in this line.

M. Aman Jean, the French artist at present in this city, recently purchased an ocean scene from the artist, T. Scott Dabo, of whose work he is a great admirer.



THE BUSTANOBY CHILDREN
By H. Stanley Todd

were given to Warren Davis, F. K. M. Rehn and Edward Potthast. Mr. Samuel T. Shaw, who contributes annually a purchase prize of three hundred dollars, selected the Potthast picture as his choice. Thus Mr. Potthast virtually won two prizes.

The annual dinner, given by Mr. Samuel T. Shaw to the winner of his prize at the Black and White exhibition of the Salmagundi Club, took place at the clubhouse last Friday evening, and was even more of a jolly affair, if possible, than usual.

Albert Groll was the fortunate winner of the Shaw prize, and as a result became the guest of honor at the dinner, which was attended by some sixty members of the club. Mr. Shaw presided, with Mr. Groll on his right, and Mr. Curran on his left. The noted Shaw table was used, and the artists, as usual, drew sketches on the pads

artist is seated, wearing a braided cloth coat, holding in her lap a rough-haired terrier, masculine looking, with her large features, and short white hair. At this exhibition are also a portrait of Kemble, the actor, by Sir Thomas Lawrence, Van Dyck's Countess of Devon, and the Duchess of Devonshire, by Gainsborough.

It is said that John Sargent is one of the busiest men in the world. He makes engagements for every hour and almost every minute of the day, for weeks ahead. Sometimes he will have an appointment for an interview at 10 o'clock, another at 10.15, another at 10.30, and so on until his sittings begin, which is usually about 11 o'clock. He declines to take any more orders for portraits, because he has taken all now that he can possibly complete in his lifetime. He is busy at present painting the portraits of the

IN THE ART SCHOOLS.

Among the students of the School of Applied Design for Women who have succeeded in securing positions through the practical application of their instruction, are Miss Sara B. Hill, who has recently become a book designer for the Cambridge Society; Miss Alice Snyder, now an embroidery designer for Bernard Ullmann, and Miss Mary McFarran, head designer for the Taber-Prang Company.

An interesting trip through Spain, for the instruction of art students, has been arranged by Mr. William M. Chase. The party will leave New York, May 23 next. The object of the class thus organized is three fold: To see picturesque Spain; to sketch and paint from landscape and the living model, and to study and copy the works of Velasquez and other masters in the Prado Museum.

Arriving at Gibraltar, the party will be met by an experienced guide, with whom it will visit the various cities included in the itinerary. From Gibraltar they will cross to Tangier, return to Gibraltar, and continue on to Granada and the Alhambra—Seville, Cordova and Madrid, where the class will remain two months, a well-equipped studio being provided for its use. Mr. Chase will devote two days each week to criticism, and visiting the galleries with the students. An interpreter and chaperon will accompany the class. The cost of the entire trip, inclusive of first cabin ocean steamer, will be \$409; second cabin, \$387. Relatives and friends who wish to accompany it may do so at a reduction of \$40 from the regular rates. This will entitle them to all privileges, except actual work in the class. A scholarship in the New York School of Art, and three special prizes, will be offered during the term, the class being limited to forty working members, not including management.

Mr. Edward Penfield is planning to give an illustrated talk on "Holland and Dutch Art" at the New York School of Art, at an early date.

A meeting and reception of the Students' Society of the School of Design for Women, was held Saturday last at the school building.

San Francisco has a flourishing art school in the California School of Design, which occupies a separate building in the grounds of the Mark Hopkins Institute of Art. The gallery of this Institute contains a large collection of works of art, and the library has on file the current magazines and art periodicals, which are at the disposal of pupils of the art school. There are classes in life, (separate classes for men and women), portraiture, composition, sketching, perspective and anatomy, and history of art, with night classes, and special courses in applied arts. The tuition fees are very moderate. Among the professors of the school are Arthur F. Mathews, Robert I. Aiken, John A. Stanton, William Sparks, Frederick H. Meyer, C. Chapel Judson, Alice B. Chittenden, Robert H. Fletcher and Harry Everett Alderson. The school was founded by the San Francisco Art Association in 1874. In 1893 it was affiliated with the University of California, and became privileged thereby to confer a university certificate.

The San Francisco Art Association awards six yearly scholarships to the most deserving pupils of the school. Four of these are apportioned to the regular classes, one to the night and one to the Saturday class.

EXHIBITIONS NOW ON.

Of all the public exhibitions of the year, that of the Architectural League, which opened at the Fine Arts Galleries for the twentieth time on Sunday last, following the annual press view and dinner on Friday last, is the most difficult for the art writers and critics to describe or adequately notice. The reason for this is that it contains so many numbers of such a varied character, and touches on so many departments of art, that either detailed and lengthy notice must be given or else a mere general and consequently unsatisfactory review. In the earlier years of the league, when its annual displays were necessarily small, and almost entirely architectural in character, these were far easier to notice. Since then, with the great enlargement of the scope of the League, and the devotion of a large part of its space to the display of decorative and applied art, the eye itself tires in wandering through the galleries. The architects and students of architecture of course devote themselves to the Vanderbilt Gallery, where the architectural drawings, plans and designs are assembled, and to the large room on the right of the entrance hall, where are to be found the exhibits of the New York Beaux Arts Society of Architects, or to an upper room, where there is an overflow display of architectural drawings. The decorative and applied arts exhibits are shown in the south, the east, and west and central galleries, and these will be found the most interesting to the layman.

It must be remembered that the 700 or more numbers in the catalogue, which well evidences the scope and size of the exhibition, simply means that architecture, more than painting and sculpture, of themselves, is dependant for proper effect upon painting and sculpture and the allied arts, and especially upon decorative and applied arts. Thus mural painting and stained glass, with the sketches, designs and photographs for the same, steel and iron work, and even burnt wood, tooled leather and hammered brass and pottery, are not really out of place in an architectural display, although it may be questioned whether the showing of book plates, book covers, etc., is necessary, and not rather detrimental to the exhibition as a whole.

It may be said in general that the twentieth annual exhibition of the League is a good one, and evidences, on the whole, improvement in the work of the younger architects, and a holding to the standard those who have made a mark in the profession have already made for themselves. Among the architects' exhibits, those which seem to give character to the general display are Arnold W. Bunner's fine and large designs for the public buildings of Cleveland, the Mount Sinai Hospital of New York, and the McKinley Mausoleum, at Canton, Ohio; Cass Gilbert's and John Dufais' design for the Union Club; Benjamin W. Morris, Jr.'s plans for the Princeton dormitory; Palmer and Hornbustel's for the Carnegie Technical School, Pittsburgh; Charles A. Ritchie's for Barnard College; Howell's and Stokes' for the Columbia College chapel entrance; Carrere and Hastings' for the new ferry terminal at St. George, S. I.; Kenneth L. Murchison's model of the new Lackawanna terminal at Hoboken, N. J., and the rarely beautiful and graceful preliminary study for the new Grand Central Station, by Warren and Wetmore. There is some very promising and really beautiful work in the display of the young men of the Beaux Arts Society.

The general effect of the Vanderbilt gallery is heightened by the display of plans for the making of the city beautiful by the City Improvement Com-

mission, and two colossal statues for the new custom house, entitled "Venezia," naturally of a Doge, by Tonetti, the other entitled "Genova," of Columbus, by Lukeman. These distinguished figures, strongly modelled, and full of expression, should bring their sculptors added reputation.

In the exhibit of decorative and mural art, the most notable numbers are the cartoons by Robert Reid, for a window in the Rogers Memorial Church at Fairhaven, Mass., a long decorative panel, by Howard Pyle, called the Genius of Art, which while well composed and drawn, is not entirely satisfactory in color; the sketches by Elliott Daingerfield for his decorations in the Church of St. Mary the Virgin; some photographs and sketches of the recent decorations by Blashfield for St. Paul and Baltimore, and a few decorations by John La Farge and Kenyon Cox. In the decorative art exhibit pure and simple, the display of the Rookwood pottery, and especially its fountain in the West gallery, is the most notable.

But, as said above, it is impossible to describe such an exhibit as that of the Architectural League in detail, unless the writer has the time and space to compile a small volume. One must study the display with catalogue in hand and attention fixed, and from such study there will be an impression derived of an increasing purpose, and a looking towards better things on the part of the architects of America.

At the Oehme Galleries, No. 384 Fifth Avenue, Elizabeth Wentworth Roberts, a young Philadelphia artist, opened an exhibition on Monday of twenty-four pictures, which will remain there through February 27. For eighteen of these pictures, the artist found her subjects in Egypt, chiefly on the banks of the Nile, and for the six remaining, in Spain. There is a group of earlier canvases, one the head of a boy, and the other a number of heads, very different in treatment from the landscapes, and unusually rich and deep in color quality, and fine in expression.

Miss Roberts paints with an unusually virile brush for a woman. Her color is deep, if a little hard at times, but this is outweighed by her fine composition and a sense of strength and largeness in her work. The study of a sycamore tree is especially good and there is a sense of charm and delightful distance and delicate color in the canvas entitled "The Nile." There is a touch of the weirdness of Gustave Dore in the Spanish landscapes, and especially in "The Cypresses" and "A Gorge."

The work of Frank M. Boggs, an American artist resident in Paris, has long been known to American art lovers. There is now an exhibition of thirteen recent oils, and forty-three aquarelles from his versatile brush at the Noe Galleries. The oils, whose subjects are scenes on the Seine, and at Honfleur, were painted earlier than the aquarelles, most of whose subjects the artist found in Holland, and are more characteristic of the manner by which he is best known here. They are delightfully composed, and are full of air and light, and done in soft greys and browns. There is a touch of Bouguereau in many. The aquarelles show the influence of the modern Dutch painters, but have originality at the same time. Like the oils, they are pitched in low color keys, have a luminosity of grey light, and now and then a certain richness of color quality. The display is a delightfully artistic one.

Paintings by old Italian and Dutch

masters are being shown at the National Arts Club. Most of these come from New York dealers and collectors, and have been noticed before. The exhibition will close on February 20.

Through Eugene Glaenzer & Co. the most important example of Nattier ever brought to America, his celebrated portrait of the Duchesse d'Orléans, painted in 1743, has been sold to Mr. Otto H. Kahn, of No. 8 East Sixty-eighth Street, New York. The picture, which represents the beautiful young duchesse at the age of eighteen, personified as "Hebe, With the Bird of Jove," comes from the collections of Madame De Gartemps and the Count de Baillon. It is reported to be an original and again a replica of the portrait of the same subject in the museum at Stockholm. Be this as it may, the picture is admirably preserved, has rare beauty of color and expression, and much distinction. It is generally understood in art circles that the present owner paid some \$60,000 for the canvas.

An exhibition of thirty-two pictures in oil, by Oliver Dennett Grover, which opened at the Clausen Galleries, No. 381 Fifth Avenue, on Monday, and will continue there through February 25, and whose subjects are all the familiar ones of Venetian lagoons, canals, plazas, streets, and buildings, reveals the artist as the possessor of keen artistic sympathy and appreciation, a delicate and refined color scheme, and a good draughtsman. It is a mark of ability when any painter can give a new zest to so be-painted a city as Venice, but Mr. Grover succeeds in doing this. His "Gray Day" has a truly Whistlerian touch, his "Water Gate" has not the glittering hardness of Rico, and his "After Rain, Chioggia," has lovely sky and air.

A bronze medal was deservedly given at St. Louis to the artist's "Midsummer Afternoon, San Giorgio," but in the writer's judgment, the "Fishing Boat," delicate in color, the soft gray-toned "Clearing," the broad and strong "Drying the Sails," and the airy "Reminiscences of a Lagoon" are equally worthy of praise. The little display is one of the most interesting and artistic of the season.

The special exhibition of the paintings by Elizabeth Wentworth Roberts, granted her by the Pennsylvania Academy of Fine Arts, opens simultaneously with the water color exhibition in that city, on April 3, and will continue throughout the month.

The exhibition of water colors by Frank Jackson, one of the founders, and at one time honorary secretary of the London Sketch Club, now being held at the studio of J. E. B. Greene, 657 Boylston Street, Boston, will close tomorrow.

The Providence Water Color Club is an informal organization, having no regular club house, but holding its monthly meetings, from November to May, at the studios and homes of its members.

The club has just closed its ninth annual exhibition, held in the gallery of the Providence Art Club, which opened January 31, with a private view and reception. Over one hundred and fifty pictures were shown, and many of them sold, it being the opinion that the club's work has steadily increased in merit from year to year, and that this exhibition was one of more than ordinary interest.

IN THE GALLERIES.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, there are now on exhibition a number of paintings by Boudin, among them a view of the port of Havre, and the harbor of Trouville, and a picturesque view of the market place of the latter town, with peasants in quaint costumes; a view of Venice, the quay at Dordrecht, and others, chiefly scenes along the French coast.

Robin Dale Compton is showing at his shop, No. 430 Fifth Avenue, a watch fob, an exquisite specimen of Lalique enamelling, with a curious design of two swans, separated by a square shaped diamond, and a very odd and beautiful pendant, formed of a fine emerald cameo.

At the Julius Oehme Galleries, No. 384 Fifth Avenue, the exhibition of paintings of Egypt and Spain, by Elizabeth Wentworth Roberts, which opened February 13th, will continue until February 27.

The Bendann Galleries, No. 365 Fifth Avenue, have recently received a fine cattle piece by William H. Howe; "Noon" and "Evening," by R. W. Van Boskerck, where the rich green tints of the forest, with sunlight filtering through, are finely handled in this artist's characteristic style; a landscape by Cabie, a well known pupil of Harpignies. This firm has, as usual, a fine assortment of etchings.

An exhibition of portraits by James J. Shannon, the portraitist, was opened to the public in the Knoedler Galleries, No. 355 Fifth Avenue, February 16, and will continue there until further notice.

Recent acquisitions at the Blakeslee Galleries, Fifth Avenue and Thirty-fourth Street, are, "Portrait of a Woman," by Cornelius Jansen, the lace and embroidery of the velvet gown painted with all the fidelity of the Dutch school; a fine marine, a "Shipwreck," by Stanfield, and a portrait of a woman, by Sir Joshua Reynolds.

The exhibition of landscapes by Willard Metcalf, at the Galleries of Fishel, Adler and Schwartz, No. 313 Fifth Avenue, closes to-day. On Monday, paintings by Robert Reid will be placed on view at these galleries, where the portraits by Jean Patricot are still to be seen.

The Long Sang Ti Company makes a specialty of importing fine old Chinese carvings to be placed in or above doorways, and have a fine assortment now in their warerooms, No. 303 Fifth Avenue. Here is also a unique ornament of rock crystal, said by their buyer to be the finest one he has seen in twenty-two years. Its curious carved figures represent Happiness, Peace and Prosperity. A vase of pigeon blood ware of the Kwonghe period, about 1662, a seventeenth century enamel vase, and another of what is known as the five color style, the colors being red, pink, green, blue and yellow, and a bronze vase of the fifth century, with an imitation of a ladder pattern, wrought by hand, are among other rare objects. Very remarkable is a specimen of the Ming period, an ivory white vase which, seen at a distance, strikingly resembles ivory, and the carvings on this are all copied from the old ivories. It is of the sixteenth century.

Curious are some slabs of marble, mounted as panels, which are so pecu-

larly marked and veined as to resemble old prints, some having quite the appearance of a landscape. This is a mere freak of nature, the vein sometimes being barely a quarter of an inch deep, while beneath is pure white marble. Two prints representing the Sun and Moon, are old, and there is an exquisite screen of carved teak wood, with panels of choice old porcelain set in, which was secured from a princely home in Pekin, by some diplomacy on the part of the buyer.

A collection of the recent works of Robert A. Carter was placed on exhibition at the same galleries on February 15, and will continue until February 22, between the hours of 6 A. M. and 6 P. M.

A bust portrait of a woman, by Largilliere, remarkably superior in quality, an exceptionally fine example of the early French painter, a large and forceful landscape, by Harpignies, less metallic in atmosphere than usual, a large "Forest of Fontainebleau," by Diaz, of fine quality, and an exception-

cour des beaux peu farouches, et des gentilshommes peu fidèles."

At the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, the important collection of pictures of John Bannon, of Long Branch, N. J., will be placed on view Saturday, February 18. The sale of this collection will be on Thursday and Friday evenings, February 23 and 24.

The important collection of engravings and etchings, made by the late Walter S. Carter, of Brooklyn, will be placed on free view day and evening beginning to-day, at the American Art Galleries, No. 6 East Twenty-third Street. The unrestricted sale of this collection will take place at the galleries on the evenings of Thursday, Friday and Saturday, February 23, 24 and 25.

There were placed on view yesterday at the same galleries, a collection owned by Mr. Vitall Benguiat, of Venetian Gothic velvets, old Flemish tapestries, rare Italian and Spanish em-

middle distance, while in the background is a distant view of the winding river. The sky is overshadowed by tender clouds, and the large canvas is full of delicacy and depth.

The exhibition of landscapes by Theodore Clement Steele will be continued in the Art Gallery of Pratt Institute, Brooklyn, until February 28.

Robert N. Decker has gone to Lake George and will remain until the middle of next winter. He has been in town for the past two months.

In the lower hall of the Lenox Library Building, are now on view a number of plates by R. Swain Gifford, presented by the artist a year or more before his recent death. They include views in Venice, the Orient, and New England, a sketch of a "Hudson River Tow," a cattle piece after Troyon, and an etching executed at the first meeting of the New York Etching Club, May 2, 1877, the print drawn by Gifford, bitten by James D. Smillie, and printed by Dr. Leroy M. Yale.

The etchings and drawings by Felix Bracquemond and the late Robert F. Blum are still on view at the Lenox Library.

During the month of February there will be held in the Art Gallery of Pratt Institute, Brooklyn, an exhibition of landscapes by Theodore Clement Steele, of Indianapolis. The exhibition on the fourth floor of the main building, Department of Fine Arts, of Japanese landscapes, by Fuji and Hiroshi Yoshida, of Tokio, closed February 15.

The following special exhibitions have been arranged to be held in the Hemicycle Hall of the Corcoran Gallery of Art, Washington, D. C.:

From February 21 to March 6, annual exhibition of the Washington Architectural Club.

From March 21 to April 15, annual exhibition of the Society of Washington Artists.

From April 22 to May 1, annual exhibition of the Capital Camera Club, of Washington, D. C.

From May 5 to May 15, exhibition of work by the students of the Pennsylvania Academy of the Fine Arts, of Philadelphia, Pa.

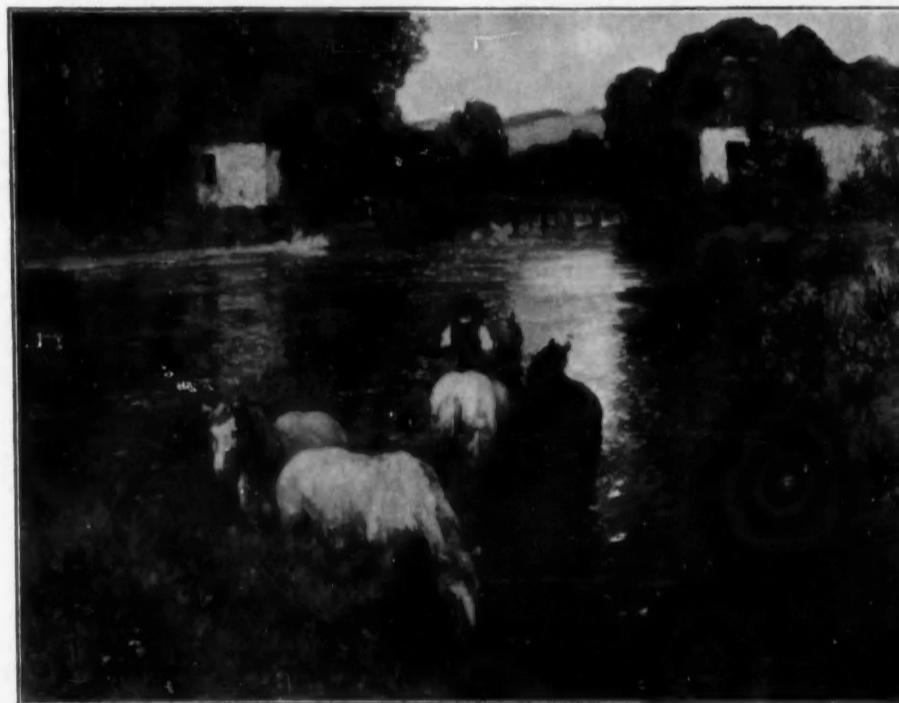
From June 1 to June 10, annual exhibition of the work by the students of the Corcoran School of Art, of Washington, D. C.

An exhibition and sale of water colors by Wedworth Wadsworth was held early in February at the Gallery of the Steiner Art Company, Denver, Colorado. Mr. Wadsworth, whose studio is at Durham, Conn., where he has a promising class, is a member of the New York Water Color Club, the National Sculpture Society, the Salmagundi Club, of this city, and the secretary of the Brooklyn Art Club.

Walter L. Dean recently held an exhibition of forty-two oil paintings of Porto Rico, France, Italy, Holland and New England, at the Doll and Richards Gallery, Boston.

The Porto Rican pictures are said to portray this island as a very picturesque spot, which has not been as well known by artists heretofore as it should be in the future.

Several of the works of George M. Buerkle are now being shown in a Fulton Street gallery, Brooklyn. This artist makes a specialty of painting villages, dealing with his subjects with much sympathy of treatment and romance.



In Penna Academy Exhibition

THE WATERING PLACE
By Harry van der Weyden

ally well-chosen assortment of modern French pictures, should attract art lovers to the Brandus Galleries, No. 391 Fifth Avenue, this week.

In addition to the famous Mauve of the Wagman collection, are now at the Schaus Galleries, No. 204 Fifth Avenue, another beautiful Mauve, purchased at the Conkling sale, a fine Maris, from the Crosby collection, and a thoroughly characteristic Mesdag, fishing boats under a grey, cloudy sky, from the same collection.

Dikran Khan Kalekian is showing fine rugs of the sixteenth century, rare Italian and Spanish brocades, Greek and Roman glass, choice embroideries, and Persian potteries.

In the Bonaventure Galleries, No. 6 West Thirty-third Street, are a series of exquisite line engravings, portraits after Nattier, "A Visit to Grandfather," by Smith; portrait of Nell Gwyn, after Lely; "Le Serment d'Amour," after Fragonet; "L'Enlèvement Nocturne," by Baudouin; a mezzotint of Madame de Pompadour, after Boucher; "Marie Antoinette," by Moreau le Jeune, proof before letters. In fact a collection of more than 200 subjects of this gallant period "La-

broderie, Italian velours, French and Venetian brocades, and old Venetian and point à la rose laces, and also some remarkable antique repoussé silver, lamps and church reliques. These latter collections will be sold on the afternoons of Thursday, Friday and Saturday, February 23, 24 and 25.

The exhibition of water colors by William Ritschel will continue at the gallery of Louis Katz, No. 308 Columbus Avenue, until February 25.

The exhibition of early genres, which has been in progress at the Ehrich Galleries, No. 8 West Thirty-third Street, for some weeks past, is about to be superseded there by an exhibition of early religious and devotional pictures.

The St. Louis exhibit of Brouwer Pottery is now on exhibition at the Powell Art Gallery, No. 983 Sixth Avenue.

At the Katz Gallery, No. 308 Columbus Avenue, a very beautiful canvas by the late George Inness is now on exhibition. It is a view of the Tiber from a height near Perugia, though completed at Rome, and is dated 1874. In the foreground is a clump of chestnuts, an olive grove on a slope in the

AMERICAN ART NEWS.

AMERICAN ART NEWS.

Published Weekly by the
AMERICAN ART NEWS COMPANY
INCORPORATED.
Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	.50
Single Copies	.10

Advertising Rates on Application.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

The annual meeting—the thirty-fifth in the history of the organization—of the Metropolitan Museum of Art, which took place on Monday last, may be a memorable one to the art interests of America. The trustees adopted a report which is encouraging in its contents and tone, and most hopeful and gratifying as to the future. This report in general, discussed the appointment of Sir Caspar Purdon Clarke, to whom it paid a high tribute for ability, and results accomplished at South Kensington, suggested a more complete organization of the museum, and the appointment of curators, equipped by knowledge and experience for their specialties, frankly acknowledged that the museum is lamentably deficient in some departments, abnormally extended in others, and inadequately represented in many, and expressed the purpose of reorganizing the institution, making it more educational in scope, and extending the collections of American art. As a confession of weakness and fault is the first necessary step towards real repentance and reform, this report may be considered as most creditable to the trustees of the museum, and as full of hope and promise for the future. The American art public, on the confessions and promises of this report, is willing to grant the trustees absolution for the errors of the past, and to encourage them for the future.

The fact that the United States continues to be perhaps the most noted market for the sale of great art works, is again emphasized this week by the announcement of the sale of one of the most celebrated portraits of the early French decorative painter, J. M. Nattier, to a New York collector, for a price approximating \$75,000. This portrait—that of the celebrated Duchesse d'Orléans, mother of Philippe d'Égalité, and one of the most

acted beauties of her time—has a double in the museum of Stockholm. Whether or not the Stockholm picture is the original or a replica of that now owned in New York matters little, for the portrait now here is an exquisite and beautiful example of the artist. Following the recent sale here of a Mauve for \$40,200, this last transaction will excite the collectors and dealers of the civilized world. It is passing strange that the portrait of one of the most noted noblewomen of France, painted in 1743, or nearly two centuries ago, and preserved through generations in distinguished French families, should finally find its home on the walls of a house in the most commercial city of the age.

ART NOTES FROM LONDON.

The usual private view of the exhibition of the International Society of Painters, Sculptors and Engravers, now being held at the New Gallery, was this year omitted, a Saturday evening reception taking its place. This is the fifth annual exhibition of the society. At the close of it, there will be held a Whistler exhibition, in memory of the late president of the society, when will be shown Whistler's portrait of his mother, loaned by the French government; his portrait of Carlyle, loaned by the city of Glasgow, and King Edward's set of 150 etchings from the Windsor collections. At a recent sale at Christie's, two little panels, eight inches by five, by Whistler, brought \$2,700 and \$1,800, respectively.

No perceptible difference in the quality of the work shown at the last exhibition of the Royal Academy was apparent, owing to the new rule of the Academy, limiting the pictures sent in by each Academician to six. The sales were smaller, on the whole, but the attendance much larger. Nor was the press agitation against the exclusion of all but pictures by Academicians from purchase for the Chambery Fund collection, effective, judging from these purchases, which were "Fate," by Wardle; "London River," by Napier Hemy; and the marble group, "Sibylla Fatidica," by Pegrain.

A London architect recently supplied a magazine with fifteen illustrations for an article on weathervanes, receiving the small sum of \$50. He then applied to the magazine for the return of his drawings, and not receiving them, entered suit. In spite of the testimony of several experts that magazines and papers always kept drawings, unless a special arrangement for their return was made, the jury brought in a verdict in his favor, and awarded him \$200 for eleven designs not returned.

Especial interest attaches to the large historical painting for the Royal Exchange in London, which E. A. Abbey has just completed, for the reason that the subject, the Adjustment of the difficulties of the Merchant Tailors' and the Skinners' Company, of London, by the Lord Mayor Billeston, at a peace banquet, occurred in 1484, thus four years before the discovery of America, the country of the artist chosen to depict the scene upon the walls of the Royal Exchange.

ART NOTES FROM PARIS.

Hermann Leon is now busy on a picture for the Paris salon. It will be entitled "Victory," and represents a large dog, who lies on the ground, his jaws bloody, while around him are grouped the surviving heroes of the conflict, six in number, of which the boldest is crouched over the body of his victim, while the others seem about to spring at him. The whole scene is lighted by an autumn sun, just setting behind the horizon. For the next exposition of the Cercle, the same artist will send a small picture representing a circus dog, bearing on his back a monkey, in gorgeous apparel. The figures are placed against a simple grey wall, as background, which serves to bring out admirably the gay colors of the costume.

Victor Gilbert, well known for his paintings of fruits and flowers, which always figure in his compositions, will send to the next exhibition of water-colors, at Paris, "The Market Place at Dieppe," where fashionable Parisians, in gay costumes, are making their purchases of flowers.

To the next Salon, he will send two pictures, of which one, represents the corner of a market in Paris, with an old fruit woman, confiding her woes to an attentive cook, who stands, basket on arm, before a stand on which appetizing fruits are displayed. This picture is described as being harmonious and of fine coloring. The other is a view of Paris, a corner of a flower market, on a summer evening.

An exhibition of pastels was held early in February at the Galleries Bertheim Jeune, 8 Rue Laffitte, all works of William Horton, an American artist. They represented some thirty views of ancient chateaux in England and Scotland and are favorably noticed by the Paris critics for their atmosphere and delicate color schemes.

The American Art Association of Paris, which has been in existence for years, has recently grown in importance, and is constantly endeavoring to promote the interest and welfare of American artists. At its home, No. 74 Rue Notre Dame des Champs, exhibitions are constantly held in a spacious, well-lighted hall, thus giving Americans a chance of becoming known. Any member of an American Art Club visiting Paris temporarily, may, upon presenting proper credentials, receive a thirty-day membership card.

A statue of Beethoven is to be erected on the Place du Trocadéro, Paris, next June. The design for this work was sent in by a young sculptor, Jose Charmay, who won fame at the age of twenty through his monuments to St. Beuve and Baudelaire, which were erected in Montparnasse Cemetery. His design for the new work was so fine that the Beethoven Committee, headed by Saint-Saens, Massenet, and Siegfried Wagner, accepted it immediately, with the approval of the Minister of Public Instruction. Charmay is a native of Mauritius.

Walter Gay has presented to the Louvre one of the interesting Primitives which he loaned to the exhibition held last summer in the Pavillon de Marsan. It is ascribed to the artist known as Le Maître des Moulins, and was at one time thought to represent Yolande, the sister of Louis XI, but is now thought to be of Mary Tudor, the second wife of Louis XII.

Antonin Mercie has this year been awarded the Lheureux prize by the Fine Arts Committee of Paris, for his monument to Alfred de Musset.

PHILADELPHIA ART NEWS.

The Philadelphia Water Color Exhibition, under the joint management of the Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club, will open its second annual exhibition to the public on April 3. The exhibition closes April 29. Collections must be made in New York and Philadelphia on March 20, 21, and 22. In Boston, March 20.

The unusually large number of pictures that have already been sold in the short time the Academy of Fine Arts Exhibition has been open, has been largely commented on, William M. Chase leading with the two still-lifes, "An English Cod," sold to the Corcoran Gallery of Washington, and "American Fish," a private sale; Mansfield Parrish's "Villa La Gamboria;" "Early Spring," by Charles Morris Young; "Zadkiel," by John R. Conner; "The Brittany Orchard," by Albert Worcester; "The Reader," by Eleanor Abbott; "Spring Mood," by George Sauter; "Noel," by Walter Nettleton; "Trinity Building," by Joseph Pennell; "The Ships," by Anita Leroy; "Italian Woman and Child," by Ella Hergesheimer; a little figurine, called "A Bashful Boy," by Caroline Peddle Ball.

To Mr. E. Taylor Snow credit should be given for the large number of sales in the Academy Exhibit. He has the record of having made more sales of purely American pictures than any one else in this country, over five hundred thousand dollars being a record for the past seven years, entirely individual exhibitions.

At the recent Art Club exhibit Mr. Snow sold 350 pictures, for which he was awarded a gold medal by the club.

Recent visitors to the Academy Exposition have been Mr. French, of the Art Institute of Chicago, and Mr. Alexander C. Humphreys, of New York.

Thomas W. Dewing has been awarded the Walter Lippincott prize of \$300 for his picture called "Brocade de Venice," in the present Pennsylvania Academy Exposition. This is a delicately painted picture of the interior of a music-room, with two figures of women charmingly expressed. Mr. Lippincott has also offered this year an additional prize of the same amount for the best work by a former student of the Academy now living. The Walter Lippincott prize in previous years has been bestowed on William Sargent Kendall, Edmund Tarkell, Albert Horton, William C. Picknell, James J. Shannon, John W. Alexander, Henry Tanner, Charles H. Davis, Walter McEwen, Frank W. Benson and Mary Cassatt.

The Mask and Wig Club of Philadelphia has just held a competition for a program cover for the play to be given this year called "Mr. Hamlet of Denmark: Almost a Tragedy." The prizes of \$25, \$15 and \$10 were awarded to three students of the Academy of Fine Arts, the first to Edna Smith, the second to Norman T. Calder, and the third to Charles F. Martin.

The students of the Academy of Fine Arts are to hold a caricature exhibition of the present Academy Exposition, opening February 23. No doubt the weaknesses and peculiarities of the well known artists will be amusingly made fun of.

AROUND THE STUDIOS.

In his studio in The Chelsea, West Twenty-third Street, F. K. M. Rehn is busy on a series of Venetian pictures, made from sketches done during his six weeks' stay in the fascinating city last year. They depict the island city at all hours of the day, at evening and at night, and in her most varied moods. These pictures will probably be exhibited together later in the season.

Carl Blenner left New York last week for Bermuda for a five weeks' rest. Mr. Blenner has not been well for some time. He went away in his usual good spirits, however, and promises to come back ready to begin some new spring work.

L. C. Earle has recently completed the portrait of a young girl, all in subdued coloring, which was shown at his studio on Twenty-first Street. The gown is white, with a few touches of black. The girl is of blonde complexion, and leans against a bit of dull green drapery. Framed in black, the frame also being the work of the artist, it is singularly effective. This artist has recently designed a number of frames for his own pictures, and, needless to say, they are none of them patterned on conventional models.

Oscar Coast, a New York artist who has for some years wintered in Santa Barbara, is making some charming sketches this winter of the country round about this attractive spot. A devotee to horseback riding, he enjoys the opportunities for this sport afforded by the delightful climate of California. He is a member of the Salmagundi Club of this city, and a picture of his, "Drifting Clouds, Santa Barbara," is at the annual exhibition of oils now being held at the club. Mr. Coast is a regular reader and admirer of *The American Art News*.

Marie Zimmerman, an artist whose studio is in the Pouch Annex, Brooklyn, is devoting her attention to work in wrought silver and gold. In this somewhat unusual field for a woman, she is meeting with marked success.

Josephine M. Culbertson, a Brooklyn artist, has gone to Porto Rico for an extended stay. Doubtless the fair island will furnish her with many attractive sketches and unusual bits.

Nicholas R. Brewer's portraits of Mrs. Captain Marix and Mrs. Joseph Physioc were exhibited at his studio in the Van Dyke last week, where he held a reception. They were admired for their artistic merit and the excellent likeness. The portraits of Joseph Jefferson and Margaret Anglin, which proved so attractive at this artist's exhibition last winter, are still to be seen in his studios. Mr. Brewer is working at present on a decoration for an altar piece for the Church of Our Lady of Lourdes, in West One Hundred and Forty-second Street. The subjects are "The Adoration of the Magi" and "The Crucifixion."

Elliot Dangerfield is still busy on his decoration for the Church of St. Mary the Virgin in Forty-sixth Street. Two panels, "The Angel of the Incarnation" and "The Angel of the Resurrection," for the altar end of the chapel, will be placed by Eastertide.

Miss Florence Sutton Kirby, daughter of Mr. and Mrs. Thomas Ellis Kirby, will be married on Wednesday, March 1, at the Church of the Ascension, to Mr. Edwin Craven Midgley.

George H. McCord has some charming views of Dordrecht harbor with fishing boats with their gay sails, almost Venetian in coloring; the lighthouse at Annisquam, meadows near Pittsfield, a painting of Plymouth Harbor, England, and a charming bit of woods at George Inness' place, Cragsmore, where Mrs. Maybrick spent some time last summer.

Isaac Josephi has returned from a lengthy stay abroad with a large number of interesting landscapes, painted chiefly in Essex County, England. He exhibited in London, where he had a studio last year, and also painted miniatures of a number of prominent people. The Daily Express called these "absolutely faithful transcripts from nature, forcible and interesting."

He has just retired from the presidency of the American Society of Miniature Painters, which he founded a number of years ago, and has the distinction of being the only American member of the Royal Society of Miniature Painters of London.

In his studio at 54 West Thirty-ninth Street, are a number of landscapes, to which line of work he is now devoting much time.

Freeman Thorp has recently painted a portrait of the late Dr. Martin Dereker for the Flower Hospital of this city. Dr. Dereker was for many years, and until his death, a member of the faculty of this hospital, and this portrait is presented by O. L. Richard Bunker and his sisters.

Arthur T. Hill has one of the most attractive studios of this country at his home in Easthampton, where he resides throughout the entire year, devoting himself to landscape painting. He will probably hold an individual exhibition in New York this spring.

Since George Hitchcock and Gari Melchers established themselves at the little Dutch village of Egmond, no less than seventeen other studios have been opened there. The soft, hazy landscape, with its exquisite color harmonies, offers infinite possibilities to the artist, not to mention the quaintly picturesque in-



Now at Glaenzer Galleries
"VESPERS"
By Geo. Hitchcock

habitants, their red-tiled cottages, the sleepy cattle, and the gorgeous effects to be found in the hyacinth and tulip fields, when in all their splendor.

The charming little village itself contains many picturesque houses of the sixteenth and seventeenth centuries. George Hitchcock occupies one of the most interesting of these, a building of the fifteenth century, a veritable museum of art treasures, rare old Delft pottery, Dutch silver, and the splendid

old carved Dutch furniture, which delights all artistic souls.

Among the miniatures now on exhibition by the American Society of Miniature Painters at the Knoedler



Now at Knoedler Galleries
MINIATURE OF MRS. PAGET
By Eulabee Dix

Galleries, those of Miss Eulabee Dix are particularly noticeable for their coloring, delicacy and decorative conception.

Miss Dix was born in Louisville, Kentucky, coming to New York in 1900, where she began studying, developing through her efforts a knowledge of miniature painting that is not only indicative of great talent, but has a characteristic distinction and charm all its own.

Miss Dix spent the summer of 1904 in London, painting Mrs. Arthur Paget, whose miniature is now exhibited at Knoedler's, and which is reproduced in this issue; Miss Granville Ellis, the son of Mrs. Frank Avery, and since her return to New York, Mrs. William McKim, Miss Dorothy Perry, Miss Atterbury, Vanderburg Johnstone, Miss Morell and Miss Pier.

Owing to her success in England Miss Dix contemplates returning there this summer in order to complete some commissions already received.

Frank Fowler, N. A., has for several summers past been busy at West Point painting a number of the professors at the United States Military Academy. Their pictures may be seen there in the Library and Memorial Hall.

Among well-known people in New York and elsewhere whom he has painted, may be mentioned Charles A. Dana, Park Godwin, John Bigelow, Governors Tilden and Flower, of New York; President Hadley, of Yale, whose picture he painted for the Yale Club, New York; Archbishop Corrigan, for the Catholic Club, New York; W. D. Howells; John D. Crimmins; Cyrus Clark; and John Reid, for the St. Andrew's Golf Club.

Fowler is a pupil of Carolus Duran. He was at home at his studio to a large number of friends on January 12.

The Syracuse Chamber of Commerce offers a prize of \$300 for the best scheme for an out-door presentation of the Legend of Hiawatha, to be given during the annual fair of the New York State Agricultural Association at Syracuse next September. The judges are to be appointed by the President of the Chamber of Commerce, but their names will not be disclosed. The scheme is to consist of twenty pictures or scenes, based on a syllabus of the legend, which, together with full particulars, may be obtained from the Chamber of Commerce, at Syracuse. All schemes must be submitted not later than March 15, 1905.

OBITUARY NOTES.

William Church Prime, vice-president of the Metropolitan Museum, author, sportsman, art collector and connoisseur, died at his residence which he had occupied for over fifty years, 38 East 23rd Street, on Monday night, at the advanced age of eighty. Mr. Prime had a most interesting personality, and was deeply beloved by those who knew him, and his abilities and worth. Some of his earlier writings, especially the "I go A-fishing" and the "Nile Notes of a Howadji," reveal a liberality of mind, and a catholicity of taste, strangely at variance with his somewhat narrow training. He was an ardent fisherman, and no more beautiful and appreciative essay on the angler's art has ever been written than his "I go A-fishing." Mr. Prime was also a collector of rare knowledge and taste. He was an enthusiast on the subject of Oriental porcelains, and was well versed also in the history of painting. He will be greatly missed.

Adolf von Menzel, the veteran German artist, died February 9, of weakness resulting from a severe cold, at the advanced age of 89. He was born in December, 1815, the same year as Bismarck, and was a native of Breslau, where his father was at the head of a school for girls. Like so many artists, Adolf Friedrich Erdmann Menzel, to give him his full name, for the prefix "von" was only won after many years, had to overcome parental opposition to his choice of an artist's career. He first won notice through his drawings and watercolors of the period of Frederick the Great, of which he had made an exhaustive study.

His celebrated lithograph, "Christ Among the Doctors," was produced in 1852, and created a sensation in Berlin, where he was subjected to bitter attacks, but was the means of calling attention to his work, so that henceforth he prospered.

His picture "Blucher and Wellington at Waterloo," was painted in 1858.

At the time of his death, he was a member of the Academies of Berlin, Vienna and Munich; a member of the Royal Society of Watercolor Artists of Belgium, a Knight of the German Order of Merit, a member of the French Legion of Honor, and a member of the Order of St. Michael of Bavaria. In 1899, Emperor William conferred upon him the Order of the Black Eagle, and the Emperor took charge of the arrangements for the funeral, which was held in the rotunda of the Old Museum.

Robert Brough, a promising young Scotch artist, was killed by a railway accident at Cudworth, last January. He was a well-known exhibitor at the Royal Academy and the New Gallery.

Another recent death is that of the landscape painter, Valentin Ruths, in his eightieth year. His pictures of the Baltic coast, and of Hamburg and its vicinity, are the best known, and his works are in the principal galleries of Berlin and Dresden.

From London comes news of the death of the Duesseldorf landscape painter, Alfred Metzener.

From Paris comes news of the death of the French sculptor and engraver, Ferdinand Levillain, for many years a member of the committee of the salon. Ten examples of his work as a medalist are in the Luxembourg. He was born at Passy.

Recent excavations, due to the initiative of the Mayor of Andria, have resulted in the discovery of the tombs of the wives of the Emperor Frederick II., namely, Yolande of Jerusalem, and Isabella d'Anjou. The tombs are very fine examples of thirteenth century sculptures.

ART BOOK NOTES

What should be an interesting and valuable work is "The History of American Painting," by Samuel Isham, now in preparation by the Macmillan Company. It will form one of the series of volumes on "The History of American Art," edited by John C. Van Dyke, published by this same company. Tracing the development of art in this country, social conditions of the times, and the personality of the artists, it will contain a dozen full-page photo-gravures, and 100 text illustrations. In this series is "The History of American Sculpture," by Lorado Taft, to whom allusion has been made in another column.

The March Century will contain an account of "Philadelphia's Contribution to American Art," by Harrison S. Morris, secretary of the Pennsylvania Academy of the Fine Arts.

Illustrations for Charles Eustace Merriman's new book, "A Self-Made Man's Wife," are to be made by F. T. Richards, of Life.

The frontispiece of Oscar Wilde's posthumous book, "De Profundis," soon to be brought out by G. P. Putnam's Sons, will be a portrait of the author etched at the time of his visit to this country in 1882, by J. Kelly.

Illustrations for Morley Roberts' new novel, "Lady Penelope," have been made by Arthur William Brown, the well-known portrait painter and illustrator, consisting of nine portraits.

In the latter part of February, Joseph Pennell will show a set of new etchings done in New York, many of which are of "sky scrapers," at the galleries of Frederick Keppel, 20 East Sixteenth Street, together with thirty plates devoted to London streets and buildings.

Harrison Fisher is illustrating George Barr McCutcheon's latest book, "The Purple Parasol," published by Dodd, Mead & Co. Mr. Fisher has given up water color for the present and is working chiefly in pastel, in which, however, he gets the same delicate, attractive coloring which has always been characteristic of his work. He expects shortly to begin a 1906 calendar for Scribner's.

Duckworth and Company, London, have published an interesting and comprehensive study of Verrocchio, his life and works, by Maud Cruttwell, which is said to be the most accurate and complete work of the kind yet printed.

The discharged porter, William Dresh, who was fortunately checked in time in the havoc he was making in the galleries of Julius Oehme, has been pronounced insane, and sent to Bellevue. Mr. Oehme says the man had acted strangely for some time, but he put up with him, out of regard for the number of years he had had him in his employ. Finally, when his customers complained of the man, he was obliged to discharge him. He came in not long ago, declaring that he was shortly going into business for himself, and would "freeze all the other art dealers out of the business." Apparently he was endeavoring to secure his stock of pictures from his former employer. Fortunately no damage whatever was done to the pictures, or even their frames.

ART ECHOES OF CHICAGO.

The Chicago Artists' annual exhibition is now in progress, and is pronounced by critics and artists alike to be the most brilliant exhibition of works ever made by this body. However, the collection of sculpture is very small, the most conspicuous work being Lorado Taft's exquisite nude figure, "Knowledge." George E. Ganniere's "Innominate" seems to hold second place for its grace and technical skill. Miss Julia Bracken's portrait relief of J. T. Reade is attracting considerable attention for its faultless likeness.

In the sculpture gallery is hung also the black and white exhibit. It is a surprisingly interesting collection. Bertha E. Jacques, who is the only etcher in the city who prints her own plates, is represented by a suggestive and fascinating plate called "The Sentinel of the Lake Front." "Bells of San Gabriel," "San Pedro," and "Afterglow," are brilliant examples of her skill. The work of Harry H. Osgood, Clyde H. Neumann, Arthur N. Hosking, Ralph M. Pearson are likewise attracting attention.

H. Leon Roecker has contributed a half-dozen impressionistic canvases that lend a splendid glow of color to the gallery in which they are hung. "Trees and Clouds" in vivid greens and blues, is most impressive. "In the Park," by the same artist, is also worthy of mention. Albert Fleury's "The Suburban Exit" has been purchased by the Nike Club, and William Harper's fine landscape called "Early Afternoon, Montigny, France," has also been sold.

L. Clarence Ball has a beautiful night scene, Adam E. Albright, a group of child studies, and D. F. Bigelow, three landscapes. Charles Francis Browne is represented by three fine canvases, "The Red Tree," "The Moor" and "Montigny,"—all pleasing and poetical. Frank R. Wadsworth's subjects cover a wide field, and Eugenie F. Glaman has several important animal subjects, her groups being exceptionally clever studies. Edward J. Timmons has one fine portrait canvas, and George de Mare's portrait of Kathleen Scudder is attracting universal attention. Carl O. E. Linden has ten impressionistic canvases of nature's most poetic moods, and William Wendt's landscapes are exquisitely beautiful—running in theme from springtime to barren winter. Others whose works are giving delight and receiving unqualified praise are William P. Henderson, Elizabeth Cryer, Flora L. Schoenfeld, Charles E. Beutwood, and Marie Lokke.

The lectures of the week at the Art Institute were as follows (week ending February 18):

Monday—William A. Otis, Architecture; Modern English, German and Austrian.

Tuesday—F. Hopkinson Smith, "Some American Types."

Wednesday—William N. Guthrie, "William Blake and Mystic Art."

Friday—James W. Pattison, "Oriental Lacquers."

Saturday—W. N. Guthrie, "Rostand and d'Annunzio."

The return of Mrs. McLennan Hinman after an absence of two years in New York is attracting attention in art circles. Her exhibition at Abbott's of floral studies has been very favorably commented on. A study of roses on exhibition in her studio in the Athenaeum building is pronounced by critics to be her masterpiece, and it shows a broadening of ability since the beginning of her sojourn in the East.

The Architectural Record

is
The Leading Monthly

Devoted to
Architecture
and Decoration

Send for Free Sample Copy
The Architectural
Record Co.

14-16 Vesey Street, NEW YORK

Windsor Trust Company

FIFTH AVE. and FORTY-SEVENTH ST., NEW YORK.

Capital, \$1,000,000

Surplus, \$570,398

We have the organization, the resources, the connections. We will give your business safe and profitable management.

CHARLES H. VAN BRUNT, President JOHN ALVIN YOUNG, Vice-President
ROBERT H. McCURDY, Vice-President H. WARD FORD, Treasurer
JAMES A. BURDEN, Jr., Vice-President A. GORDON NORRIE, Secretary

EXECUTIVE COMMITTEE—President and Vice-Presidents
OGDEN MILLS CORNELIUS VANDERBILT GEORGE W. YOUNG
WILLIAM B. LEEDS ANDREW FREEDMAN JAMES TIMPSON

KLACKNER ART GALLERY

7 West 28th St. Nr. 8th Ave., New York
LONDON, 12 Haymarket, S. W.

**Oil Paintings, Water Colors, Sporting
and Color Prints, Artistic Framing
a Specialty.**



**LONG SANG TI
& COMPANY**

307 Fifth Ave. - New York

Dealers in
Chinese and Japa-
nese Objects of Art

Knickerbocker Art Galleries

C. E. SMITH, Auctioneer

7 West 29th Street - New York

Managers of Sales

Antiques
Art Property
Appraisements

Daily Exhibition Throughout the Year

BYRON

Photographer

INTERIORS A SPECIALTY

1260 Broadway New York

Dikran Khan Kelekian

Commissioner-General of Persia

Ceramics, Textiles, Rare Rugs

and Manuscripts

Italian and Spanish Embroideries and Velvets

252 Fifth Avenue, Nr. 28th St., New York

RECENT ART SALES.

The auction sale held at Mendelssohn Hall on Friday and Saturday evenings last, February 10 and 11, of pictures from the estates of Mrs. Sarah B. Conkling, Samuel B. Sexton and Mark Hoyt, and from the collections of the dealer, L. Christ Delmonico, and the private collection of Mr. Arthur A. Crosby, realized a total of some \$91,000 for two hundred or more canvases. This result may be said to have been fairly successful, when the fact is considered that a number of the pictures sold on the first evening of the sale were either by little known men or not of a very high quality. The chief buyers at this sale were Senator W. A. Clark and Messrs. Hermann Schaus, A. A. Healy, Knoedler & Company, A. R. Flower, William Macbeth, Mrs. Daniel Mason, E. Blumenstein, Henry B. Herts, George H. Ainslee, J. B. Ferguson, S. S. Laird, W. Sittenham and Louis Bamberger. The highest priced canvas at Friday evening's sale was Winslow Homer's "Watching the Breakers," painted in 1891, an early example of the celebrated Maine coast series. This was purchased by Mr. A. R. Flower for \$2,700. Senator Clark paid \$2,000 for an excellent example of Monticelli, "Nymphs in Forest." There were comparatively few other prices of note. On Friday evening the class of pictures sold was decidedly better, and some exceedingly good prices were obtained. Mr. Hermann Schaus, the purchaser of the great Mauve, "Sheep Coming Out of the Forest," at the Waggaman sale, paid \$11,100 for another Mauve, very tender in sentiment and charming in color, but of course not equal to the Waggaman example. A Willem Maris sold for \$6,100, and a large and conventional Bouguereau, a "Madonna with Infant Christ and St. John," for \$5,100 to an unknown buyer. The feature of the sale, which was not a particularly noteworthy one, was the good and even high prices brought by the Dutch pictures. So many of the pictures sold for such low figures that it is not thought advisable to publish the detailed list.

The sale of the etchings and engravings, together with some old Delft pottery and porcelains, owned by the late Sarah B. Conkling, at the American Art Galleries, on Thursday evening, February 9, resulted in a total of over \$6,000. There was decided competition for the Rembrandt, Haden, Jongkind and Whistler etchings, for which several private buyers contested with the dealers. One impression of Whistler reached \$290.

Old Japanese arms and armor, collected by Mr. Bunkio Matsuki, were sold at the American Art Galleries last week with good profit. There is evidently an increasing number of collectors of this sort of material.

A. D. Vorce, the well-known dealer in art objects, on account of continued ill-health and with the realization that he will not be able actively to resume his work again, is compelled to retire from business, and has placed his entire collection in the hands of the American Art Galleries to be disposed of at auction.

The collection contains a number of beautiful specimens of Chinese Porcelain of the K'ang-hsi, Yung-Cheng, and Chien Lung periods, the periods when Chinese art was at its zenith. It also contains rare cloisonné enamels, jades, ivory carvings, lacquers, Japanese and Chinese bronzes and Oriental textiles.

Many of the specimens come from the collection of the Earl of Chichester, Countess of Jersey, and Captain Brinkley, R. A., others were procured by Mr. Vorce's agents in China.

In addition to the Oriental objects there will be included in the sale Mr. Vorce's collection of modern and ancient paint-

ings, which include examples by Nattier, Van Huysem, Canaletto and Guardi.

The catalogue, in course of preparation, will be the work of Chester Holcombe, for many years secretary of the United States Legation at Pekin, China, and for several years at the head of the Legation, an acknowledged authority on ancient Chinese art.

The sale will take place at the American Art Galleries on Thursday afternoon, March 2 and five following days, and the collection will be on free view at the American Art Galleries from Monday, February 27, until date of sale, inclusive.

To the list of pictures sold from the American section of the Fine Arts Department, St. Louis, published last week, is appended below the list of etchings and engravings, with artist and title:

R. F. Bloodgood, Last of the Outlaws; Carlton T. Chapman, The Old Moat, Chartres; Walter Hale, Merton College; Joseph Lauber, Coming Storm and The Pool; William H. Lippincott, Summer Landscape; Thomas R. Manley, Low Meadows, and Solitude; C. F. M. Mielatz, Near South Ferry, and The Witch House; Mary Nimmo Moran, East Hampton Barrens; J. C. Nicoll, Building an Elevator, An East Wind, The Reef, Early Spring, Moonlight at Nahant, and Near Thatcher's Island; Joseph Pennell, Devil of Notre Dame, and The Most Picturesque Place in the World; Alexander Schilling, On the Juniata, and The Dyke; J. D. Smillie, Pansies, and Old House near Boulogne; Cadwalader Washburn, Casa d'Oro; Henry Wolf, Alone in the World, A Quiet Hour, Evening Star, Lenbach, Joe Jefferson, Reverie, Sonata, View on the Seine, and Wood Gatherers; George H. Yewell, Palm Sunday, and Leroy M. Yale, The Moor Road.

The Carnegie Institute, Pittsburgh, has purchased the painting, "Greenwich Hills," by John H. Twachtman, that hung in the recent Memorial Exhibition at the Knoedler Galleries here.

The noted collection of miniatures of the late Peter Marie may be presented to the New York Historical Society. It is said by connoisseurs that the heirs of Peter Marie have decided to present this collection to the society.

These miniatures were bequeathed by Mr. Marie to the Metropolitan Museum of Art. The collection was refused by the committee on admission. The late Gen. di Cesnola said in explanation that some of the works were not historical because they were copies of photographs made in America.

The valuable collection of antiques, tapestries, wood carvings, pottery and statuary belonging to Mr. Stanford White, the well-known architect of this city, was totally destroyed by fire last Monday. It is said to have been one of the finest collections of its kind, representing Spanish and Italian art of the fifteenth, sixteenth and seventeenth centuries. The collection of pottery was unique, and some of the tapestries priceless. The articles were in storage at the time, and nothing is believed to have been saved. This loss will prevent the auction of Mr. White's art collections, which was to have been an event of next month.

The Assembly Cities Committee has reported favorably the Elsberg bill, which provides for the construction of an addition to the Metropolitan Museum of New York. If this addition is built, the Museum will be the largest in the world, at all events until the proposed addition to the British Museum is completed.

ARTISTS' FUND AND AID SOCIETIES.

Among the various art societies of New York, none are of greater interest than the Artists' Fund and the Artists Aid Societies. The Artists Fund is an organization of professional artists, established for the purpose of giving aid to members in disablement, sickness and distress, and assisting families of deceased members—any professional artist of good standing, under sixty years of age, being eligible.

In the year 1857 William Ranney, an American painter, died, leaving a widow and children. To relieve their home of a mortgage, his remaining pictures were collected together to be exhibited and sold, and, in order to secure beyond a doubt the amount required, his brother artists came forward and contributed, each, a picture to be sold with his works. The result was very gratifying. The public generously seconded the efforts of the artists, and the success of the sale enabled them to pay off the mortgage, and present the widow with a good surplus, to assist in the education and maintenance of her children.

The artists then determined to organize a society for the purpose of meeting any similar emergency in the future. After discussing various plans, the contributors to the Ranney Fund met on February 5, 1859, adopted a constitution for the Artists' Fund Society, and a charter was obtained from the State in 1861. The members pay no annual dues, but are assessed five dollars upon the death of a member. This amount, with whatever may be added to it by the election of new members, is deposited in a savings bank, there to await the death of a member, at which time a proportion of it, in accordance with a scale of payments based upon the age of the member when joining the society, is paid over to the legal heirs.

The Artists' Aid Society is likewise charitable in character, being composed of artists and amateurs associated for mutual sympathy and assistance, any professional artist or amateur under fifty years of age, of sound health and good standing, being eligible. It was organized on January 15, 1890, by members of the Artists' Mutual Aid Society (formed in 1868), who found that the plan of each member contributing a picture to be sold at auction for the benefit of the family of a deceased member, had become undesirable.

Starting with nineteen, it now numbers over sixty members, while the Artists' Fund Society has a membership of over a hundred.

There are no annual dues, but an assessment of ten dollars is made on the death of a member, there being an initiation fee ranging from ten dollars upwards, according to the age of the applicant.

From the Relief Fund a payment, not exceeding \$600, is at once made on the death of a member, to such person or persons as he may have designated, without the usual legal delay incident to the settlement of an estate. The society controls, as well, a free bed in the Presbyterian Hospital, which has been in frequent use for artists and art students, and it now has under consideration, in conjunction with the Artists' Fund Society, a plan by which to devise ways and means for raising a fund to place aged and disabled artists in established homes, instead of erecting one of their own, as was originally suggested.

Surely the mission of these two societies is one that should enlist the sympathy and support of all art lovers.

METROPOLITAN MUSEUM AFFAIRS.

The annual meeting of the Metropolitan Museum of Art corporation was held on Monday afternoon, with J. P. Morgan presiding, and the thirty-fourth annual report of the trustees was unanimously adopted. Concerning the appointment of Sir Purdon Clarke as director, the report of the trustees says:

"Among the many problems raised by the sudden death of our late director, that of first importance was the choice of his successor. In this the trustees have proceeded deliberately and have sought to find a man of marked executive ability, of extensive practical museum experience, of sympathetic knowledge of art, not of the special art of a particular time or people, but of all the arts of all times and of all peoples; a man also in touch with the modern art movement and not only acquainted with, but interested in, the educational functions of museum work. They believe they have found these qualities in Sir Caspar Purdon Clarke, art director of the South Kensington Museum."

The reorganization and enlargement of the museum will, the report says, necessitate a large increase in its annual resources.

Next in importance to the choice of a director, the report says, is the more complete organization of the museum into a greater number of departments, and finding for each new department a curator thoroughly equipped by knowledge and experience for his specialty. The trustees will make no announcement concerning this matter until they have had an opportunity to confer with the new director.

The report says that the collections in the museum have not been systematically developed under any comprehensive plan. "In some departments," the report continues, "it is lamentably deficient; in others, perhaps abnormally extended; in many, inadequately represented. This condition is quite as apparent to the trustees as to the artistic public. Nor does it result from any volition on their part. It is the inevitable consequence of having had to rely in the past for our own expansion upon gifts, and of having had no means of our own with which to enlarge our collections in those directions which gifts did not supply.

"Nor could the museum in the earlier years of its growth have wisely declined gifts which may have sometimes included objects hardly worthy of permanent display. To do so might have alienated public interest and cut off its only immediate means of growth.

"The present situation is different. Our museum has already taken a place among the great storehouses of art in the civilized world. Any works of art are honored by a place in its halls. We have resources, inadequate, to be sure, but still considerable, with which to enlarge our collections. We have been at liberty in recent years to exercise more careful discrimination in accepting gifts, and we may now rigorously exclude all which do not attain to acknowledged standards. We can also now, for the first time, build up our collections according to a comprehensive, scientific plan.

Among the many directions in which the trustees deem it desirable to extend the collections, is in the art of our own country. "The achievements," says the report, "of American art, using the word in its broadest sense, and the position accorded to it at recent international expositions, warrant us in giving it an important place in our American museum." In order to make its wants known in that particular and as a first step in that direction, there was appended to the report a list of some of the best known dead American painters, who are either not at all or not adequately represented in the collections.

DETROIT ART MUSEUM.

The Detroit Museum of Art, founded in 1886, opened its first finished building in 1889, with a loan exhibition of paintings that was not a great success.

It was not long before the Hon. James E. Scripps offered a collection of Old Masters which he had secured while abroad, for this express purpose. These pictures, many of which were fine examples, were ahead of the times.

As in all undertakings of this kind, the institution languished, and at the end of two years was by many considered a failure. It seemed impossible to arouse public interest, and even the original promoters became weary. Soon after this, Mr. Frederick Stearns, a wealthy retired business man, offered his collection to the museum. It comprised many objects of great value, was accepted, and with this new attraction the museum began to grow.

The director began a series of Sunday talks. The first one, attended by fifteen people, proved of such interest that he continued the work, and it was soon found that a separate room must be fitted up for the accommodation of those who wished to attend. These Sunday talks have now become a feature of the museum work, and the audiences are so large that a new auditorium is being built for them.

In 1894 a large addition was made to the first building, and a still larger one is in process of erection. The museum now occupies a space of 100 by 200 feet, the greater part of the building being four stories high, giving a floor space of about 30,000 feet. A new movement has recently been started to secure a permanent fund from the income of which pictures may be purchased, instead, as heretofore, trying to raise subscriptions for these purchases each time.

The institution has, by act of Legislature, been made a part of the city's work, and the city this year issued bonds to the amount of \$50,000 for the purpose of building the addition now in process of construction.

Rue d'Hauteville 28
PARIS, FRANCE.

HENRY REINHARDT
Modern Oil Paintings
406 Milwaukee St.
MILWAUKEE, WIS.
Fine Arts Building
207 Michigan Boulevard
CHICAGO, ILL.

E. Gimpel & Wildenstein

*High-Class
Old Paintings*

Paris: New York:
57 Rue La Boetie 250 Fifth Ave.

The Ehrich Galleries

"Old Masters"

(Exclusively)

Expert opinion pronounced as to the genuineness and authenticity of
Antique Paintings.

8 West 33rd Street

New York

Edward Brandus

PARIS - NEW YORK

Portraits

of Beautiful Women

By the

OLD ENGLISH AND FRENCH MASTERS

and

Important Paintings

By the Leading Modern Artists

Art Galleries:

391 Fifth Avenue
Bet. 36th and 37th Sts.
NEW YORK

2 bis Rue Caumartin
PARIS

Duveen Brothers**Works of Art**

302 Fifth Avenue

LONDON NEW YORK

**LANTHIER'S
Old Curiosity Shop**

354 FOURTH AVENUE

Fine Oil Paintings

MODERN AND ANTIQUE

RICH JEWELRY; OLD SILVER SETS
AND PIECES

Fishel, Adler & Schwartz
313 Fifth Avenue - Near 32d St.
Importers of
*High-Class Paintings
and Water Colors*

School of Decorative and Applied Art
76 West 55th St., New York

Interior Decoration, Costume Design, Book Illustration, Normal Art Courses, Handicrafts. Summer session in New York. Completion of courses in European class.

ELISA A. SARGENT, President.

Julius Oehme

384 Fifth Ave.,

Between 35th and 36th Streets
New York

Paintings

By

Distinguished European and
American Artists

JAMES P.

SILO

Auctioneer



366 and 368

Fifth

Avenue

**Fifth Avenue
Art Galleries****Important Sales
of Art Objects**

Robin Dale Compton
430 5th Ave.

Rare Stones — Original Designs
ANTIQUES JEWELRY

**BONAVVENTURE'S
GALLERIES**

High-Class Paintings
Works of Art
Rare Books

6 WEST 33d STREET

Opposite the Waldorf

LOUIS KATZ 308 Columbus
Ave., n'r 75th St.

Paintings by
American Artists FINE
PICTURE
FRAMING

H. Wunderlich & Co.
Rare Prints

Ancient and Modern Etchings
Water Colour Paintings and
Frames.

220 5th Ave., New York, Between 26th
and 27th Sts.

Bendanns, 365
Fifth Avenue

and 105 E Baltimore
St., Baltimore,
Maryland.

PAINTINGS
ETCHINGS
ENGRAVINGS

Artistic Framing

WILLIAM SCHAUSS, 204
FIFTH AVE.

Madison Square, New York

High-Class Paintings

Water Colors

Mezzotints, Line Engravings and Etchings.
Artistic Framing

Established 1833 Telephone 853 Madison Sq

M. Knoedler & Co.

invite attention to their carefully selected collection of

PAINTINGS

AND
Water Colors
of various schools

OLD ENGLISH MEZZOTINTS
AND
COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street.

London, 15 Old Bond St.,
Paris, 23 Place Vendome.

WILLIAM CLAUSEN

Dealer in . . . **Paintings** By American
in . . . **Etchings, Engravings, and Watercolors**
Manufacturers of Artistic Frames
381 Fifth Avenue - NEW YORK

"Homer Martin" A Reminiscence

By MRS. E. G. MARTIN

Sixty-eight pages—12 illustrations . . . \$1.50

"Art Notes" Free on application

WM. MACBETH, 237 Fifth Avenue,
AMERICAN PAINTINGS NEW YORK

Mc CLEES GALLERIES

1518 CHESTNUT ST. PHILADELPHIA

HIGH-CLASS PAINTINGS
Will remove March 1st to 1411 Walnut St., opposite Bellevue-Straford Hotel

PARIS 23 Place Vendome LONDON, S. W. 31 St. James St

SELIGMANN & CO.**Genuine Antiques**

303 Fifth Avenue - New York

N. E. MONTROSS**Works of Art**

372 Fifth Ave., Corner of 35th Street New York

Telephone: 2776 38th Street

Copies of the American Art News are on sale at Brentano's, 9 Union Square.

Blakeslee Galleries

Knickerbocker Trust Co. Building

Cor. Fifth Ave. and 34th St.

Specialty of the Early English, Dutch and Flemish Schools

Recently Imported Examples of

Van Dyck	Bol	Opie
Van der Helst	Constable	Hopner
Victoor	Reynolds	Beechey
Pourbus	Lawrence	Morland
	Flinck	Romney